

PLATE 1.



# THE SERPENT POWER

BEING THE

SHAT-CHAKRA-NIRŪPANA AND  
PĀDUKĀ-PANCHAKA

35733

TWO WORKS ON LAYA YOGA, TRANSLATED FROM THE  
SANSKRIT, WITH INTRODUCTION AND COMMENTARY

BY

ARTHUR AVALON



(Second Revised Edition)

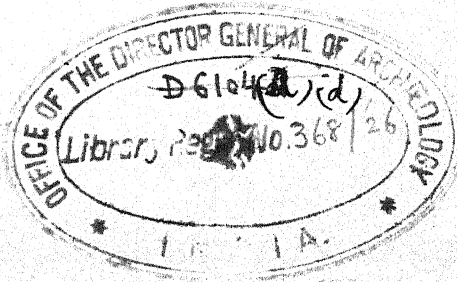
156104(d)

Salt  
Ava

PUBLISHERS :

GANESH & Co., MADRAS

1924



CENTRAL ARCHAEOLOGICAL  
LIBRARY. NEW DELHI.

Acc. No. 39783.....

Date..... 24/4/63.....

Call No. S.I./A.22.....

## PREFACE

IN my work "Shakti and Shākta" I outlined for the first time the principles of "Kundali-Yoga" so much discussed in some quarters, but of which so little was known.

This work is a description and explanation in fuller detail of the Serpent Power (Kundali Shakti), and the Yoga effected through it, a subject occupying a pre-eminent place in the Tantra Shāstra. It consists of a translation of two Sanskrit works published some years ago in the second volume of my series of Tantrik Texts, but hitherto untranslated. The first, entitled "Shatchakranirūpana" ("Description of and Investigation into the Six Bodily Centres"), has as its author the celebrated Tantrik Pūrṇānanda Svāmī, a short note of whose life is given later. It forms the sixth chapter of his extensive and unpublished work on Tantrik Ritual entitled "Shrītattvachintāmanī". This has been the subject of commentaries by among others Shang-kara and Vishvanātha cited in Volume II of the Tantrik Texts, and used in the making of the present translation. The commentary here translated from the Sanskrit is by Kālīcharana.

The second text, called "Pādukā-Panchaka" ("Fivefold Footstool of the Guru"), deals with one of the Lotuses described in the larger work. To it is appended a translation from the Sanskrit of a commentary by Kālīcharana. To the translation of both works I have added some further explanatory notes of my own. As the works translated are

of a highly recondite character, and by themselves unintelligible to the English reader, I have prefaced the translation by a general Introduction in which I have endeavoured to give (within the limits both of a work of this kind and my knowledge) a description and explanation of this form of Yoga. I have also included some plates of the Centres, which have been drawn and painted according to the description of them as given in the first of these Sanskrit Texts.

It has not been possible in the Introduction to do more than give a general and summary statement of the principles upon which Yoga, and this particular form of it, rests. Those who wish to pursue the subject in greater detail are referred to my other published books on the Tantra Shāstra. In *Principles of Tantra* will be found general Introductions to the Shāstra and (in connection with the present subject) valuable chapters on Shakti and Mantras. In my recent work, *Shakti and Shākta* (the second edition of which is as I write reprinting), I have shortly summarised the teaching of the Shākta Tantras and their rituals. In my *Studies in the Mantra Shāstra*, the first three parts of which have been reprinted from the "Vedānta Kesari," in which they first appeared, will be found more detailed descriptions of such technical terms as Tattva, Causal Shaktis, Kalā, Nāda, Bindu, and so forth, which are referred to in the present book. Other works published by me on the Tantra, including the "Wave of Bliss," will be found in the page of advertisements.

The following account of Pūrnānanda, the celebrated Tāntrika Sādhaka of Bengal, and author of the "Shat-chakranirūpana," has been collected from the descendants of his eldest son, two of whom are connected with the work of the Varendra Research Society, Rajshahi, to whose Director, S. Akshaya Kumāra Maitra, and Secretary,

Sj. Rādhā Govinda Baisāk, I am indebted for the following details :

Pūrnānanda was a Rahri Brāhmana of the Kashyapa Gotra, whose ancestors belonged to the village of Pakrashi, which has not as yet been indentified. His seventh ancestor Anantāchārya is said to have migrated from Baranagara, in the district of Murshidabad, to Kaitali, in the district of Mymensingh. In his family were born two celebrated Tāntrika Sādhakas—namely, Sarvānanda and Pūrnānanda. The descendants of Sarvānanda reside at Mehar, while those of Pūrnānanda reside mostly in the district of Mymensingh. Little is known about the worldly life of Pūrnānanda, except that he bore the name of Jagadānanda, and copied a manuscript of the Vishnupurānam in the Shāka year 1448-A.D. 1526. This manuscript, now in the possession of one of his descendants named Pandit Hari Kishore Bhattāchārya, of Kaitali, is still in a fair state of preservation. It was brought for inspection by Pandit Satis Chandra Siddhāntabhūshana of the Varendra Research Society. The colophon states that Jagadānanda Sharma wrote the Purāna in the Shāka year 1448.

This Jagadānanda assumed the name of Pūrnānanda when he obtained his Dikshā (Initiation) from Brahmānanda and went to Kāmarūpa (Assam), in which province he is believed to have obtained his "Siddhi" or state of spiritual perfection in the Ashrama, which still goes by the name of Vashīshthāshrama, situated at a distance of about seven miles from the town of Gauhati (Assam). Pūrnānanda never returned home, but led the life of a Paramahansa and compiled several Tāntrika works, of which the Shrī-tattvachintāmani, composed in the Shāka year 1499-A.D. 1577, Shyāmārahasya, Shāktakrama, Tattvānandataranginī, and Yogasāra are known. His commentary on the Kālī-kakārakūta hymn is well known. The Shatchakranirūpana,



here translated, is not, however an independent work, but a part of the sixth Patala of the Shrītattvachintāmanī. According to a genealogical table of the family of this Tāntrika Āchārya and Virāchāra Sādhaka, given by one of his descendants, Pūrnānanda is removed from his present descendants by about ten generations.

This work has been on hand some five years, but both the difficulties of the subject and those created by the war have delayed its publication. I had hoped to include some other plates of original paintings and drawings in my possession bearing on the subject, but present conditions do not allow of this, and I have therefore thought it better to publish the book as it stands rather than risk further delay.

ARTHUR AVALON

RANCHI

*September 20, 1918*

---

## NOTE TO SECOND EDITION

CONSIDERING the recondite nature of the subject, the first edition published by Messrs. Luzac & Co., London, has had a more rapid sale than was expected and a call for a second edition has enabled me to revise the whole work and to make several corrections and additions both in the Introduction and Text. To this second edition has been added the Sanskrit Text of the works here translated which formerly appeared as Vol. 2 of the Tantrik Texts and which has since gone out of print. This edition also contains in addition to the original coloured plates of the Chakras, a number of half-tone plates taken from Life, showing some positions in Kundalinī Yoga.

The Introduction deals in a general way with the subject-matter of the Texts translated. I take however this opportunity to say again that it has not been possible to give here a full explanation of such matters and refer my reader to my other works dealing with the Tantras and their Ritual, namely, *Principles of Tantra*, a work of peculiar value in that it is a translation of the work of a Bengali Pandit himself a Shākta unacquainted with the English language but an inheritor of the old traditions; as also the second edition of my *Shakti and Shākta* dealing with ritual, published since the date of my first Preface. The "Studies in Mantra Shastra" referred to therein has also recently been published under the title of "Garland of Letters". All such technical terms as Bindu, Nāda and

the like used in the works translated have been fully explained therein as also the general principles of Mantra. It is necessary also to know with accuracy the exact meaning of the terms Consciousness, Mind, Life, Matter and so forth as used in Vedānta and these have been given in the series of little works under the general caption "The World as Power". It is not possible to understand the rationale of Yoga without an accurate understanding of these fundamental terms. It has been rightly said that "the practical portion of all Yoga, specially of Rāja Yoga, is concerned with mental practices. It is therefore absolutely necessary that the student of Yoga should know what his mind is and how it works" (*Rāja Yoga*, by Swāmi Dayānand, p. 9). I have given a short account of Sarvānanda and his life in the *Hindusthan Review*. Other works by me on the Shāstra are noted in the advertisement sheet at the end of the book.

LES ANDELYS, EURE  
October, 1922

A. AVALON

---



"We pray to the Paradevatā united with Shiva, whose substance is the pure nectar of bliss, red like unto vermillion, the young flower of the hibiscus, and the sunset sky; who, having cleft Her way through the mass of sound issuing from the clashing and the dashing of the two winds in the midst of Sushumnā, rises to that brilliant Energy which glitters with the lustre of ten million lightnings. May She, Kundalini, who quickly goes to and returns from Shiva, grant us the fruit of Yoga! She being awakened is the Cow of Plenty to Kaulas, and the Kalpa Creeper of all things desired for those who worship Her."—*Shāradā Tilaka*, xxv, 70.





## CONTENTS

	PAGES
INTRODUCTION . . . . .	1—320
I. Introductory . . . . .	1
II. Consciousness and Its Power . . . . .	24
III. Embodied Consciousness . . . . .	49
IV. The Garland of Letters . . . . .	84
V. The Centres or Lotuses . . . . .	105
VI. Practice . . . . .	184
VII. Theoretical Bases of the Yoga . . . . .	261
TEXT (Translation) . . . . .	1—184
Description of the Six Centres (Shatchakra- nirūpana) . . . . .	1
The Fivefold Footstool (Pādukāpanchaka) . . . . .	165
TEXT (Sanskrit) . . . . .	1—154

---



## ILLUSTRATIONS

PLATE		PAGE
I.	The Centres or Lotuses . . . . .	<i>Frontispiece</i>
II.	Mūlādhāra Chakra . . . . .	(Introduction) . 117
III.	Manipūra „ . . . . .	„ . 144
IV.	Svādhishthāna „ . . . . .	„ . 233
V.	Anāhata „ . . . . .	(Translation) . 1
VI.	Visuddha „ . . . . .	„ . 61
VII.	Ājnā „ . . . . .	„ . 76
VIII.	Sahasrāra „ . . . . .	„ . 93

### YOGĀSANA ILLUSTRATIONS

IX.	Mahābedha according to Hatha-yogapradīpikā and Yāmala . . . . .	„ . 96
X.	Padmāsana with Laulikī . . . . .	„ . 104
XI.	Uddiyāna Bandha in Siddhāsana —1st Stage . . . . .	„ . 112
XII.	Uddiyāna Bandha in Siddhāsana —2nd Stage . . . . .	„ . 120
XIII.	Mahābandha . . . . .	„ . 128
XIV.	Mūlabandha in Siddhāsana . . . . .	„ . 136
XV.	Yoni Mudrā „ „ . . . . .	„ . 144
XVI.	Mahāmudrā . . . . .	„ . 152
XVII.	Baddha-Padmāsana . . . . .	„ . 160





# THE SIX CENTRES AND THE SERPENT POWER

## I

### INTRODUCTION

THE two Sanskrit works here translated—Shatchakranirūpana ("Description of the Six Centres, or Chakras") and Pādukā Panchaka ("Fivefold Footstool"), deal with a particular form of Tāntrik Yoga named Kundalī Yoga, or, as some works call it, Bhūtaśuddhi. These names refer to the Kundalinī Shakti, or Supreme Power in the human body by the arousing of which the Yoga is achieved, and to the purification of the elements of the body (Bhūtaśuddhi) which takes place upon that event. This Yoga is effected by a process technically known as Shatchakrabheda, or piercing of the six Centres or Regions (Chakra) or Lotuses (Padma) of the body (which the work describes) by the agency of Kundalinī Shakti, which, in order to give it an English name, I have here called the Serpent Power.<sup>1</sup> Kundala means coiled. This Power is the Goddess (Devī) Kundalinī, or that which is coiled ; for Her form is that of a coiled and sleeping serpent in the lowest bodily centre, at the base of the spinal column, until by the means described She is aroused in that Yoga which is named after Her. Kundalinī is the Divine Cosmic Energy in bodies (*v. post*).

<sup>1</sup> One of the names of this Devī is Bhujangī, or the Serpent.

The Saptabhūmi, or seven regions (Loka),<sup>1</sup> are, as popularly understood, an exoteric presentment of the inner Tāntrik teaching regarding the seven centres.<sup>2</sup>

The Yoga is called Tāntrik for a twofold reason. It will be found mentioned in the Yoga Upanishads which refer to the Centres, or Chakras, and in some of the Purānas. The treatises on Hathayoga also deal with the subject. We find even similar notions in systems other than the Indian, from which possibly in some cases they have been borrowed. Thus, in the Risala-i-haq-numa, by Prince Mahomed Dara Shikoh,<sup>3</sup> a description is given of the three centres "Mother of Brain," or "Spherical heart" (Dil-i-muddawar); the "Cedar heart" (Dil-i-sanowbari); and the Dil-i-nilofari, or "Lily heart".<sup>4</sup> Other references may be found in the works of the Mahomedan Sufis. So some of the Sufi fraternities (as the Naqshbandi) are said<sup>5</sup> to have devised, or rather borrowed, from the Indian Yogis<sup>6</sup> the Kundalinī method as a means to realisation.<sup>7</sup> I am told that correspondences are discoverable between the Indian (Asiatic) Shāstra and the American-Indian Māyā

<sup>1</sup> The seven "worlds" Bhūh, Bhuvah, Svah, Mahah, Jana, Tapah, Satya. See my "Wave of Bliss" (Comm. to v. 35). Lokas are what are seen (lokyante)—that is, attained—and are hence the fruits of Karma in the form of particular re-birth. Satyānanda's "Comm. on Isha Up.," Mantra 2. See p. 258.

<sup>2</sup> That is, the six Chakras and the upper cerebral centre, or Sahasrāra. As to Upanishads and Purānas, see *post*.

<sup>3</sup> "The Compass of Truth." The author was the eldest son of the Emperor Shah-i-Jehan, and died in A.D. 1659. Its teaching is alleged to be that of the secret doctrine of the "Apostle of God".

<sup>4</sup> Chapter I. on Alam-i-nasut: the physical plane, or what the Hindus call the Jāgrat state. Ed. Rai Bahadur Srisha Chandra Vasu.

<sup>5</sup> See "The Development of Metaphysics in Persia," by Shaikh Muhammad Iqbal, p. 110.

<sup>6</sup> Al-Biruni is said to have translated Patanjali's work, as also the Sāṅkhya Sūtras, into Arabic at the beginning of the eleventh century.

<sup>7</sup> The author cited, however, says: "Such methods of contemplation are quite unislamic in character, and the higher Sufis do not attach any importance to them."



Scripture of the Zunis called the Popul Vuh.<sup>1</sup> My informant tells me that their "air-tube" is the Sushumnā; their "twofold air-tube" the Nādīs Idā and Pinggalā. "Hurakan," or lightning, is Kundalinī, and the centres are depicted by animal glyphs. Similar notions have been reported to me as being held in the secret teaching of other communities. That the doctrine and practice should be widespread we might expect if it has a foundation on fact. This form of Yoga is, however, in particular associated with the Tantras or Āgamas, firstly, because these Scriptures are largely concerned therewith. In fact, such orderly descriptions in practical full detail as have been written are to be found chiefly in the Hathayoga works and Tantras which are the manuals, not only of Hindu worship, but of its occultism. Next, Yoga through action on the lowest centre seems characteristic of the Tāntrik system, the adepts of which are the custodians of the practical knowledge whereby the general directions in the books may be practically applied. The system is of a Tāntrik character also in respect of its selection of the chief centre of consciousness. Various people have in antiquity assigned to various parts of the body the seat of the "soul" or life, such as the blood,<sup>2</sup> the heart, and the breath. Generally the brain was not so regarded. The Vaidik system posits the heart as the chief centre of Consciousness—a relic of which notion we also still preserve in such phrases as "take it to heart" and to "learn by heart". Sādhaka, which is one of the five functions of Pitta,<sup>3</sup> and which is situated in the heart, indirectly assists in the performance of cognitive functions

<sup>1</sup> A translation was, I am told, begun and not finished by the occultist James Pryse in *Lucifer*, the old Theosophical journal, which I have not seen.

<sup>2</sup> Cf. the Biblical saying, "The blood is the life".

<sup>3</sup> See p. 12 of the Introduction to the third volume of my Tāntrik Texts (Prapanchasāra Tantra).

by keeping up the rhythmic cardiac contractions, and it has been suggested<sup>1</sup> that it was perhaps this view of the heart's construction which predisposed Indian physiologists to hold it to be the seat of cognition. According to the Tantras, however, the chief centres of consciousness are to be found in the Chakras of the cerebro-spinal system and in the upper brain (Sahasrāra), which they describe, though the heart is also recognised as a seat of the Jivātmā, or embodied spirit, in its aspect as vital principle or Prāna.<sup>2</sup> It is for the reasons mentioned that the first verse of the Shatchakranirūpana here translated speaks of the Yoga which is to be achieved "*according to the Tantras*" (Tantrānusārena)—that is, as Kālīcharana its Commentator says, "following the authority of the Tantras".

Recently some attention has been given to the subject in Western literature of an occult kind. Generally its authors and others have purported to give what they understood to be the Hindu theory of the matter, but with considerable inaccuracies. These are not limited to works of the character mentioned. Thus, to take but two instances of these respective classes, we find in a well-known Sanskrit dictionary<sup>3</sup> that the Chakras are defined to be "circles or depressions (*sic*) of the body for mystical or chiromantic purposes," and their location has in almost every particular been wrongly given. The Mūlādhāra is inaccurately described as being "above the

<sup>1</sup> Kavirāja Kunjalāla Bhishagratna in his edition of the Sushruta Sanghitā. Another explanation, however, may be given—namely, that during man's history the importance of the various perceptive centres has in fact varied.

<sup>2</sup> According to some Indian views, the brain is the centre of the mind and senses, and the heart that of life. Charaka says that the heart is the root from which spring all other parts of the body, and is the centre of some of the functions or organs. According to Sushruta, the heart is the seat of sensations.

<sup>3</sup> Professor Monier Williams' Sanskrit Dictionary, *sub voce* "Chakra".

pubis". Nor is the Svādhishthāna the umbilical region. Anāhata is not the root of the nose, but is the spinal centre in the region of the heart; Vishuddha is not "the hollow between the frontal sinuses," but is the spinal centre in the region of the throat. Ājnā is not the fontanelle or union of the coronal and sagittal sutures, which are said to be the Brahmarandhra,<sup>1</sup> but is in the position allotted to the third eye, or Jnānachakshus. Others, avoiding such gross errors, are not free from lesser inaccuracies. Thus, an author who, I am informed, had considerable knowledge of things occult, speaks of the Sushumnā as a "force" which "cannot be energised until Idā and Pingalā have preceded it," which "passes to the accompaniment of violent shock through each section of the spinal marrow," and which on the awakening of the sacral plexus passes along the spinal cord and impinges on the brain, with the result that the neophyte finds "himself to be an unembodied soul alone in the black abyss of empty space, struggling against dread and terror unutterable". He also writes that the "current" of Kundalinī is called Nādī; that the Sushumnā extends as a nerve to the Brahmarandhra; that the Tattvas are seven in number; and other matters which are inaccurate. The Sushumnā is not a "force,"<sup>2</sup> and does not pass and impinge upon anything, but is the outer of the three Nādīs, which form the conduit for the force which is the arousing of the Devī called Kundalinī, the cosmic Power in bodies, which force is not itself a Nādī, but passes through the innermost, or Chitrinī Nādī, which terminates at the twelve-petalled lotus below the Sahasrāra, from which ascent is made to the Brahmarandhra. It

<sup>1</sup> A term which is also employed to denote the Brahmanādī, in that the latter is the passage whereby the Brahmarandhra in the cerebrum is attained.

<sup>2</sup> Except in the sense that everything is a manifestation of power.



would be easy to point out other mistakes in writers who have referred to the subject. It will be more profitable if I make as correct a statement as my knowledge admits of this mode of Yoga. But I desire to add that some modern Indian writers have also helped to diffuse erroneous notions about the Chakras by describing them from what is merely a materialistic or physiological standpoint. To do so is not merely to misrepresent the case, but to give it away; for physiology does not know the Chakras as they exist in themselves—that is, as centres of consciousness—and of the activity of Sūkshma Prāṇavāyu or subtle vital force; though it does deal with the gross body which is related to them. Those who appeal to physiology only are like to return non-suited.

We may here notice the account of a well-known "Theosophical" author<sup>1</sup> regarding what he calls the "Force centres" and the "Serpent Fire," of which he writes that he has had personal experience. Though Mr. Leadbeater also refers to the Yoga Shāstra, it may perhaps exclude error if we here point out that his account does not profess to be a representation of the teaching of the Indian Yogīs (whose competence for their own Yoga the author somewhat disparages), but that it is put forward as the Author's own original explanation (fortified, as he conceives, by certain portions of Indian teaching) of the personal experience which (he writes) he himself has had. This experience appears to consist in the conscious arousing of the "Serpent Fire,"<sup>2</sup> with the enhanced "astral" and mental vision which he believes has shown him what he

<sup>1</sup> "The Inner Life," by C. W. Leadbeater, pp. 443-478, First Series.

<sup>2</sup> This and the following notes compare his and the Indian theory. The Devī or Goddess is called Bhujangī or serpent because at the lowest centre (Mūlādhāra) she lies "coiled" round the Linga. "Coiled"—at rest. The Cosmic Power in bodies is here at rest; when roused it is felt as intense heat.

tells us.<sup>1</sup> The centres, or Chakras, of the human body are by Mr. Leadbeater described to be vortices of "etheric" matter<sup>2</sup> into which rush from the "astral"<sup>3</sup> world, and at right angles to the plane of the whirling disc, the sevenfold force of the Logos bringing "divine life" into the physical body. Though all these seven forces operate on all the centres, in each of them one form of the force is greatly predominant. These inrushing forces are alleged to set up on the surface of the "etheric double"<sup>4</sup> secondary forces at right angles to themselves. The primary force on entrance into the vortex radiates again in straight lines, but at right angles. The number of these radiations of the primal force is said to determine the number of "petals"<sup>5</sup> (as the Hindus call them) which the "Lotus" or vortex exhibits. The secondary force rushing round the vortex produces, it is said, the appearance of the petals of a flower, or, "perhaps more accurately, saucers or shallow vases of wavy iridescent glass". In this way—that is, by the supposition of an etheric vortex subject to an incoming force of the Logos—both the "Lotuses" described in the Hindu books and the number of their petals is accounted for by the author, who substitutes for the Svādhishthāna centre a six-petalled lotus at the spleen,<sup>4</sup> and corrects the number of petals of the lotus in the head, which he says is not a thousand, as the books of this Yoga say, "but exactly 960".<sup>6</sup> The "etheric" centre which

<sup>1</sup> Certain Siddhis or occult powers are acquired at each centre as the practitioner works his way upwards.

<sup>2</sup> The petals of the lotus are Prānashakti manifested by Prāṇavāyū or vital force. Each lotus is a centre of a different form of "matter" (Bhūta) there predominant.—A.A.

<sup>3</sup> This is a Western term.—A.A.

<sup>4</sup> Not mentioned in the account here given.—A.A.

<sup>5</sup> See last note but three.

<sup>6</sup> So little attention seems to be given to exactitude in this matter that one of the letters is dropped in order to make 1,000 petals—that is,  $50 \times 20$ . "Thousand" is, here only symbolic of magnitude.—A.A.

keeps alive the physical vehicle is said to correspond with an "astral" centre of four dimensions, but between them is a closely woven sheath or web composed of a single compressed layer of physical atoms, which prevents a premature opening up of communication between the planes. There is a way, it is said, in which these may be properly opened or developed so as to bring more through this channel from the higher planes than ordinarily passes thereby. Each of these "astral" centres has certain functions: at the navel, a simple power of feeling; at the spleen, "conscious travel" in the astral body; at the heart, "a power to comprehend and sympathise with the vibrations of other astral entities"; at the throat, power of hearing on the astral plane; between the eyebrows, "astral sight"; at the "top of the head," perfection of all faculties of the astral life.<sup>1</sup> These centres are therefore said to take the place to some extent of sense organs for the astral body. In the first centre, "at the base of the spine," is the "serpent fire," or Kundalinī, which exists in seven layers or seven degrees of force.<sup>2</sup> This is the manifestation in etheric matter, on the physical plane, of one of the great world forces, one of the powers of the Logos of which vitality and electricity are examples. It is not, it is said, the same as Prāna, or vitality.<sup>3</sup> The "etheric centres" when fully aroused by the "Serpent Fire" bring down, it is alleged, into physical consciousness whatever

<sup>1</sup> Certain Siddhis are said to be gained at each centre. But the top of the head is far beyond the "astral" life. There Samādhi, or union with the Supreme Consciousness, is had.—A.A.

<sup>2</sup> Parashabda which is Kundalinī in Her aspect as cause of all sound has seven aspects from Kundali to Bindu.—A.A.

<sup>3</sup> Kundali is Shabdabrahman or the "Word (Vāk)" in bodies, and is in Her own form (Svarūpa) Pure Consciousness, and is all Powers (Sarva-shaktimaya). Kundalī is in fact the cosmic energy in bodies and as such the cause of all and though manifesting as, is not confined to, any of Her products.—A.A.



may be the quality inherent in the astral centre which corresponds to it. When vivified by the "Serpent Fire" they become gates of connection between the physical and "astral" bodies. When the astral awakening of these centres first took place, this was not known to the physical consciousness. But the sense body can now "be brought to share all these advantages by repeating that process of awakening with the etheric centres". This is done by the arousing through will-force of the "Serpent Fire," which exists clothed in "etheric matter in the physical plane, and sleeps<sup>1</sup> in the corresponding etheric centre—that at the base of the spine". When this is done it vivifies the higher centres, with the effect that it brings into the physical consciousness the powers which were aroused by the development of their corresponding astral centres. In short, one begins to live on the astral plane, which is not altogether an advantage, were it not that entry into the heaven world is said to be achieved at the close of life on this plane.<sup>2</sup> Thus, at the second centre, one is conscious in the physical body "of all kinds of astral influences, vaguely feeling that some of them are friendly and some hostile without in the least knowing why". At the third centre one is enabled to remember "only partially" vague astral journeys, with sometimes half-remembrance of a blissful sensation of flying through the air. At the fourth centre man is instinctly aware of the joys and sorrows of others; sometimes reproducing in himself their physical aches and pains. At the arousing of the

<sup>1</sup> Kundalī is called the Serpent (Bhujangi). She sleeps in the Mūlādhāra. As to what she is, see last note. She sleeps because she is at rest. Then man's consciousness is awake to the world, Her creation, in which She is immanent. When She awakes and Yoga is completed man sleeps to the world and enjoys divine experience.

<sup>2</sup> The end of Kundalī Yoga is beyond all Heaven worlds. No Yogi seeks "Heaven" but union with that which is the source of all worlds.

fifth centre he hears voices "which make all kinds of suggestions to him". Sometimes he hears music "or other less pleasant sounds".<sup>1</sup> Full development secures clair-audience in the "astral" plane. The arousing of the sixth centre secures results which are at first of a trivial character, such as "half seeing landscapes and clouds of colour," but subsequently amount to clairvoyance. Here it is said there is a power of magnification by means of an "etheric" flexible tube which resembles "the microscopic snake on the headdress of the Pharaohs". The power to expand or control the eye of this "microscopic snake" is stated to be the meaning of the statement, in ancient books, of the capacity to make oneself large or small at will.<sup>2</sup> When the pituitary body is brought into working order, it forms a link with the astral vehicle, and when the Fire reaches the sixth centre, and fully vivifies it, the voice of the "Master" (which in this case means the higher self in its various stages) is heard.<sup>3</sup> The awakening of the seventh centre enables one to leave the body in full consciousness. "When the fire has thus passed through all these centres in a certain order (which varies for different types of people), the consciousness becomes continuous up to the entry into the heaven world<sup>4</sup> at the end of the life on the astral plane."

There are some resemblances between this account and the teaching of the Yoga Shāstra, with which in a general way the author cited appears to have some acquaintance,

<sup>1</sup> According to the text translated, the sound of the Shabdabrahman is heard at the Anāhata, or fourth centre.—A.A.

<sup>2</sup> There is no mention of such a "snake". The Siddhis Animā, etc., do not depend on it. It is consciousness which identifies itself with the small or the great.—A.A.

<sup>3</sup> As the text here translated says, the Ājñā is so called because here is received the command of the Guru from above.—A. A.

<sup>4</sup> See last note but three, *ante*.



and which may have suggested to him some features of his account. There are firstly seven centres, which with one exception correspond with the Chakras described. The author says that there are three other lower centres, but that concentration on them is full of danger. What these are is not stated. There is no centre lower, that I am aware of, than the Mūlādhāra (as the name "root-centre" itself implies), and the only centre near to it which is excluded, in the above-mentioned account, is the Apas Tattva centre, or Svādhishthāna. Next there is the Force "the Serpent Fire," which the Hindus call Kundalinī, in the lowest centre, the Mūlādhāra. Lastly, the effect of the rousing of this force, which is accomplished by will power (Yogabala),<sup>1</sup> is said to exalt the physical consciousness through the ascending planes to the "heaven world". To use the Hindu expression, the object and aim of Shatchakrabheda is Yoga. This is ultimately union with the Supreme Self or Paramātmā; but it is obvious that, as the body in its natural state is already, though unconsciously, in Yoga, otherwise it would not exist, each conscious step upwards is Yoga, and there are many stages of such before complete or Kaivalya Mukti is attained. This and, indeed, many of the preceding stages are far beyond the "heaven world" of which the author speaks. Yogīs are not concerned with the "heaven world," but seek to surpass it; otherwise they are not Yogīs at all. What, according to this theory, manifested force apparently does is this: it enhances the mental and moral qualities of the self-operator as they existed at the time of its discovery. But if this be so, such enhancement may be as little desirable as the original state. Apart from the necessity for the possession of health and

<sup>1</sup> With the aid of bodily purification, certain Āsanās and Mudrās (v. post).

strength, the thought, will, and morality, which it is proposed to subject to its influence must be first purified and strengthened before they are intensified by the vivifying influence of the aroused force. Further, as I have elsewhere pointed out,<sup>1</sup> the Yogis say that the piercing of the Brahmagranthi or "knot"<sup>2</sup> sometimes involves considerable pain, physical disorder, and even disease, as is not unlikely to follow from concentration on such a centre as the navel (Nābhipadma).

To use Hindu terms, the Sādhaka must be competent (Adhikārī), a matter to be determined by his Guru, from whom alone the actual method of Yoga can be learned. The incidental dangers, however, stated by Mr. Leadbeater go beyond any mentioned to me by Indians themselves, who seem to be in general unaware of the subject of "phallic sorcery," to which reference is made by Mr. Leadbeater, who speaks of Schools of (apparently Western) "Black Magic" which are said to use Kundalinī for the purpose of stimulating the sexual centre. Another author says:<sup>3</sup> "The mere dabbler in the pseudo-occult will only degrade his intellect with the puerilities of psychism, become the prey of the evil influence of the phantasmal world, or ruin his soul by the foul practices of phallic sorcery—as thousands of misguided people are doing even in this age." Is this so? It is possible that perverse or misguided concentration on sexual and connected centres may have the effect alluded to. And it may be that the Commentator Lakshmidāra alludes to this when he speaks of Uttara Kaulas who arouse Kundalinī in the Mūlādhāra to satisfy their desire for world-enjoyment and do not attempt to lead

<sup>1</sup> In the first edition of my *Mahānirvāna Tantra*, CXXIV.

<sup>2</sup> There are three "knots" which have to be pierced or centres where the force of Māyā is particularly strong.

<sup>3</sup> "The Apocalypse Unsealed," p. 62.

Her upwards to the Highest Centre which is the object of Yoga seeking super-worldly bliss. Of such, a Sanskrit verse runs "they are the true prostitutes". I have, however, never heard Indians refer to this matter, probably because, it does not belong to Yoga in its ordinary sense, as also by reason of the antecedent discipline required of those who would undertake this Yoga, the nature of their practice, and the aim they have in view, such a possibility does not come under consideration. The Indian who practises this or any other kind of spiritual Yoga ordinarily does so not on account of a curious interest in occultism or with a desire to gain "astral" or similar experiences.<sup>1</sup> His attitude in this as in all other matters is essentially a religious one, based on a firm faith in Brahman (Sthiranishthā), and inspired by a desire for union with It which is liberation.

What is competency for Tantra (Tantrashāstrādhi-kāra) is described in the second chapter of the Gandharva Tantra as follows: The aspirant must be intelligent (Daksha), with senses controlled (Jitendriya), abstaining from injury to all beings (Sarvahingsāvinirmuktah), ever doing good to all (Sarvaprānihite ratah), pure (Shuchi); a believer in Veda (Āstika), whose faith and refuge is in Brahman (Brahmishthah, Brahmavādī, Brāhmī, Brahma-parāyana), and who is a non-dualist (Dvaitahīna). "Such a one is competent in this Scripture, otherwise he is no Sādhaka" (So'smin Shāstredhikārī syāt tadanyatra na sādhakah). With such an attitude it is possible that, as pointed out by an Indian writer (Ch. VII *post*), concentration on the lower centres associated with the

<sup>1</sup> Those who do practise magic of the kind mentioned work only in the lowest centre, have recourse to the Prayoga, which leads to Nāyikā Siddhi, whereby commerce is had with female spirits and the like. The process in this work described is one upon the path of liberation and has nothing to do with sexual black magic.



passions may, so far from rousing, quiet them. It is quite possible, on the other hand, that another attitude, practice, and purpose, may produce another result. To speak, however, of concentration on the sexual centre is itself misleading, for the Chakras are not in the gross body, and concentration is done upon the subtle centre, with its presiding Consciousness, even though such centres may have ultimate relation with gross physical function. Doubtless, also, there is a relationship and correspondence between the Shaktis of the mental and sexual centres, and the force of the latter, if directed upwards, extraordinarily heightens all mental and physical functioning.<sup>1</sup> In fact those who are "centred" know how to make all their forces converge upon the object of their will, and train and then use all such forces and neglect none. The experienced followers of this method, however, as I have stated, allow that this method is liable to be accompanied by certain inconveniences or dangers, and it is therefore considered inadvisable except for the fully competent (Adhikārī).

There are, on the other hand, many substantial points of difference between the account which has been summarised and the theory which underlies the form of Yoga with which this work deals. The terminology and classification adopted by that account may be termed "Theosophical";<sup>2</sup> and though it may be possible for those who are familiar both with this and the Indian terminology to establish points of correspondence between the two systems,

<sup>1</sup> Mind, Breath and Sexual function are interconnected. The aim of the Yogī is to carry "his seed high" to be Urdhvaretas as it is called. For this purpose the Viparīta Mudras are designed.

<sup>2</sup> I am aware that the Theosophical Society has no official doctrine. What I call "Theosophical" are the theories put forward by its leading exponents and largely accepted by its members. I put the word in inverted commas to denote doctrine so taught and held by this Society, with which doctrines, Theosophy, in its general sense, is not necessarily wholly identified.

it must by no means be assumed that the connotation even in such cases is always exactly the same. For though "Theosophical" teaching is largely inspired by Indian ideas, the meaning which it attributes to the Indian terms which it employs is not always that given to these terms by Indians themselves. This is sometimes confusing and misleading, a result which would have been avoided had the writers of this school adopted in all cases their own nomenclature and definitions.<sup>1</sup> Though for the visualisation of our conceptions the term "planes" is a convenient one, and may be so employed, the division by "principles" more nearly adumbrates the truth. It is not easy to correlate with complete accuracy the Indian and Theosophical theories as to man's principles. It has, however, been stated<sup>2</sup> that the physical body has two divisions, the "dense" and "etheric" body; that these correspond to the Annamaya and Prānamaya-koshas, and that the "astral" body corresponds to the Kāmik or desire side of the Manomayakosha or mental sheath. Assuming for argument the alleged correspondence, then the "etheric centres" or Chakras of Mr. Leadbeater's account appear to be centres of energy of the Prāna-vāyu or Vital Force. The lotuses are also this and centres of the universal consciousness. Kundalinī is the static form of the creative energy in bodies which is the source of all energies, including Prāna. According to Mr. Leadbeater's theory, Kundalinī is some force which is distinct from

<sup>1</sup> Thus, the Theosophical Sanskritist Śrīsha Chandra Vasu, in his "Introduction to Yoga Philosophy," calls the Linga Sharīra "the etherial duplicate" (p. 35). According to the ordinary Indian use of that term the Linga Sharīra is the subtle body—that is, the Antahkarana and Indriyas—vehicled by the Tanmātras, or, according to another account, the five Prānas. Elsewhere (p. 51) it is called the "Astral" body, and some statements are made as to the Chakras which are not in accordance with the texts with which I am acquainted.

<sup>2</sup> "Ancient Wisdom," p. 176, by Mrs. A. Besant.

Prāna, understanding this term to mean vitality or the life-principle, which on entrance into the body shows itself in various manifestations of life which are the minor Prānas, of which inspiration is called by the general name of the force itself (Prāna). Verses 10 and 11 say of Kundalinī: "It is She who maintains all the beings (that is, jīva, jīvātmā) of the world by means of inspiration and expiration." She is thus the Prāna Devatā, but, as She is (Comm., vv. 10 and 11) Srishti-sthiti-layātmikā, *all* forces therefore are in Her. She is, in fact, the Shabdabrahman or "Word" in bodies. The theory discussed appears to diverge from that of the Yogis when we consider the nature of the Chakras and the question of their vivification. According to Mr. Leadbeater's account, the Chakras are all vortices of "etheric matter," apparently of the same kind and subject to the same external influence of the intruding sevenfold force of the "Logos" but differing in this, that in each of the Chakras one or other of their sevenfold forces is predominant. Again, if, as has been stated, the astral body corresponds with the Manomayakosha, then the vivification of the Chakras appears to be, according to Mr. Leadbeater, a rousing of the Kāmik side of the mental sheath. According to the Hindu doctrine, these Chakras are differing centres of consciousness, vitality, and Tāttvik energy. Each of the five lower Chakras is the centre of energy of a gross Tattva—that is, of that form of Tāttvik activity or Tanmātra which manifests the Mahābhūta or sensible matter. The sixth is the centre of the subtle mental Tattva, and the Sahasrāra is not called a Chakra at all. Nor, as stated, is the splenic centre included among the six Chakras which are dealt with in this account.

In the Indian system the total number of the petals corresponds with the number of the letters of the Sanskrit



Alphabet,<sup>1</sup> and the number of the petals of any specific lotus is determined by the disposition of the subtle "nerves" Nādis around it. These petals, further, bear subtle sound-powers, and are fifty<sup>1</sup> in number, as are the letters of the Sanskrit Alphabet.

This work also describes certain things which are gained by contemplation on each of the Chakras. Some of them are of a general character, such as long life, freedom from desire and sin, control of the senses, knowledge, power of speech, and fame. Some of these and other qualities are results common to concentration on more than one Chakra. Others are stated in connection with the contemplation upon one centre only. Such statements seem to be made, not necessarily with the intention of accurately recording the specific result, if any, which follows upon concentration upon a particular centre, but by way of praise for increased self-control, or Stuti-vāda; as where it is said in v. 21 that contemplation on the Nābhi-padma gains for the Yogī power to destroy and create the world.

It is also said that mastery of the centres may produce various Siddhis or powers in respect of the predominating elements there. And this is, in fact, alleged.<sup>2</sup> Pandit Ananta Shāstrī says:<sup>3</sup> "We can meet with several persons every day elbowing us in the streets or bazaars who in all sincerity attempted to reach the highest plane of bliss, but fell victims on the way to the illusions of the psychic world, and stopped at one or the other of the six Chakras. They are of varying degrees of attainment, and are seen to possess some power which is not found even in the best intellectuals of the ordinary run of mankind. That this school of

<sup>1</sup> Which are sometimes given as 50 and sometimes as 51.

<sup>2</sup> See Yogatattva Upanishad, where contemplation on the earth centre secures mastery over earth, etc. At the same time it points out that these "powers" are obstacles to liberation.

<sup>3</sup> Ānandalahari, p. 35.

practical psychology was working very well in India at one time is evident from these living instances (not to speak of the numberless treatises on the subject) of men roaming about in all parts of the country." The mere rousing of the Serpent power does not, from the spiritual Yoga standpoint, amount to much. Nothing, however, of real moment, from the higher Yogīs' point of view, is achieved until the Ājñā Chakra is reached. Here, again, it is said that the Sādhaka whose Ātmā is nothing but a meditation on this lotus "becomes the creator, preserver, and destroyer, of the three worlds"; and yet, as the commentator points out (v. 34), "This is but the highest Prashangsā-vāda or Stutivāda—that is, compliment—which in Sanskrit literature is as often void of reality as it is in our ordinary life. Though much is here gained, it is not until the Tattvas of this centre are also absorbed, and complete knowledge<sup>1</sup> of the Sahasrāra is gained, that the Yogī attains that which is both his aim and the motive of his labour, cessation from rebirth which follows on the control and concentration of the Chitta on the Shivasthānam, the Abode of Bliss. It is not to be supposed that simply because the Serpent Fire has been aroused that one has thereby become a Yogī or achieved the end of Yoga. There are other points of difference which the reader will discover for himself, but into which I do not enter; as my object in comparing the two accounts has been to establish a general contrast between this modern account and that of the Indian schools. I may, however, add that the differences are not only as to details. The style of thought differs in a way

<sup>1</sup> This, it is obvious, comes only after long effort, and following on less complete experiences and results. According to Indian notions, success (Siddhi) in Yoga may be the fruit of experiences of many preceding lives. Kundalī must be gradually raised from one centre to another until she reaches the Lotus in the cerebrum. The length of time required varies in the individual—it may be years ordinarily or in exceptional cases months.



not easy shortly to describe, but which will be quickly recognised by those who have some familiarity with the Indian Scriptures and mode of thought. The latter is ever disposed to interpret all processes and their results from a subjective standpoint, though for the purposes of Sādhana, the objective aspect is not ignored. The Indian theory is highly philosophical. Thus, to take but one instance, whilst Mr. Leadbeater attributes the power of becoming large or small at will (Animā and Mahimā Siddhi) to a flexible tube or "microscopic snake" in the forehead, the Hindu says that all powers (Siddhi) are the attributes (Aishvaryya) of the Lord Ishvara, or Creative Consciousness, and that in the degree that the Jīva realises that consciousness<sup>1</sup> he shares the powers inherent in the degree of his attainment.

That which is the general characteristic of the Indian systems, and that which constitutes their real profundity, is the paramount importance attached to Consciousness and its states. It is these states which create, sustain, and destroy, the worlds. Brahmā, Vishnu, and Shiva, are the names for functions of the one Universal Consciousness operating in ourselves. And whatever be the means employed, it is the transformation of the "lower" into "higher" states of consciousness which is the process and fruit of Yoga and the cause of all its experiences. In this and other matters, however, we must distinguish both practice and experience from theory. A similar experience may possibly be gained by various modes of practice, and an experience may be in fact a true one, though the theory which may be given to account for it is incorrect.

The following sections will enable the reader to pursue the comparison for himself.

<sup>1</sup> As this is by the Devī's grace, She is called "the giver of the eight Siddhis" (Ishitvādyāshtasiddhidā). See Trishatī, II. 47. She gives Aishvaryya.

As regards practice, I am told that Kundalinī cannot be roused except in the Mūlādhāra and by the means here indicated, though this may take place by accident when by chance a person has hit upon the necessary positions and conditions, but not otherwise. Thus the story is told of a man being found whose body was as cold as a corpse, though the top of the head was slightly warm. (This is the state in Kundalī Yoga Samādhi.) He was massaged with ghee (clarified butter), when the head got gradually warmer. The warmth descended to the neck, when the whole body regained its heat with a rush. The man came to consciousness, and then told the story of his condition. He said he had been going through some antics, imitating the posture of a Yogī, when suddenly "sleep" had come over him. It was surmised that his breath must have stopped, and that, being in the right position and conditions, he had unwittingly roused Kundalī, who had ascended to Her cerebral centre. Not, however, being a Yogī, he could not bring her down again. This, further, can only be done when the Nādis (*v. post*) are pure. I told the Pandit (who gave me this story, who was learned in this Yoga, and whose brother practised it,) of the case of a European friend of mine who was not acquainted with the Yoga processes here described, though he had read something about Kundalī in translations of Sanskrit works, and who, nevertheless, believed he had roused Kundalī by meditative processes alone. In fact, as he wrote me, it was useless for him as a European to go into the minutiae of Eastern Yoga. He, however, saw the "nerves" Idā and Pingalā (*v. post*), and the "central fire" with a trembling aura of rosy light, and blue or azure light, and a white fire which rose up into the brain and flamed out in a winged radiance on either side of the head. Fire was seen flashing from centre to centre with such rapidity that he could see

little of the vision, and movements of forces were seen in the bodies of others. The radiance or aura round Idā was seen as moonlike—that is, palest azure—and Pingalā red or rather pale rosy opalescence. Kundalī appeared in vision as of intense golden-like white fire rather curled spirally. Taking the centres, Sushumnā, Idā, and Pingalā, to be symbolised by the Caduceus of Mercury,<sup>1</sup> the little ball at the top of the rod was identified with the Sahasrāra or pineal gland,<sup>2</sup> and the wings as the flaming of auras on each side of the centre when the fire strikes it. One night, being abnormally free from the infection of bodily desires, he felt the serpent uncoil, and it ran up, and he was “in a fountain of fire,” and felt, as he said, “the flames spreading wingwise about my head, and there was a musical clashing as of cymbals, whilst some of these flames, like emanations, seemed to expand and meet like gathered wings over my head. I felt a rocking motion. I really felt frightened, as the Power seemed something which could consume me.” My friend wrote me that in his agitation he forgot to fix his mind on the Supreme, and so missed a divine adventure. Perhaps it was on this account that he said he did not regard the awakening of this power as a very high spiritual experience or on a level with other states of consciousness he experienced. The experience, however, convinced him that there was a real science and magic in the Indian books which treat of occult physiology.

The Pandit's observations on this experience were as follows: If the breath is stopped and the mind is carried

<sup>1</sup> In which the rod is the central channel (Sushumnā), which is interlaced by the Idā and Pingalā sympathetics, the points of section being at the centres. The two wings at the top are the two lobes or petals of the Ājñā Chakra.

<sup>2</sup> Here I differ. The Sahasrāra is at the top of the skull or upper brain. The pineal gland is much lower in the region of the Ājñā Chakra.



downwards heat is felt. It is possible to "see" Kundalinī with the mental eye, and in this way to experience Her without actually arousing Her and bringing Her up, which can only be effected by the Yoga methods prescribed. Kundalinī may have thus been seen as Light in the basal centre (Mūlādhāra). It was the mind (Buddhi) (*v. post*) which perceived Her, but as the experiencer had not been taught the practice he got confused. There is one simple test whether the Shakti is actually aroused. When she is aroused intense heat is felt at that spot, but when she leaves a particular centre the part so left becomes as cold and apparently lifeless as a corpse. The progress upwards may thus be externally verified by others. When the Shakti (Power) has reached the upper brain (Sahasrāra) the whole body is cold and corpse-like; except the top of the skull, where some warmth is felt, this being the place where the static and kinetic aspects of Consciousness unite.

The present work is issued, not with the object of establishing the truth or expediency of the principles and methods of this form of Yoga (as yet indeed I have no decided opinion upon a matter which each will determine for himself), but as a first endeavour to supply, more particularly for those interested in occultism and mysticism, a fuller, more accurate, and rational presentation of the subject.

An understanding of the recondite matters in the treatise here translated is, however, only possible if we first shortly summarise some of the philosophical and religious doctrines which underlie this work, and a knowledge of which in his reader is assumed by its author.

The following sections, therefore, of this Introduction will deal firstly with the concepts of Consciousness<sup>1</sup> and

<sup>1</sup> For the meaning of this term as here used, see my "Shakti and Shākta".



of Mind Matter and Life which are unconscious, and with their association in the Embodied Spirit or Jivātmā. Nextly the kinetic aspect of Spirit, or Shakti, is considered; its creative ideation and manifestation in the evolved Macrocosm and in the human body or Microcosm (Kshudra-brahmānda), which is a replica on a small scale of the greater world. After an account of the "Word" and the letters of speech, I conclude with the method of involution, or Yoga. The latter will not be understood unless the subject of the preceding sections has been mastered.

It is necessary to explain and understand the theory of world-evolution even in the practical matters with which this work is concerned. For as the Commentator says in v. 39, when dealing with the practice of Yoga, the rule is that things dissolve into that from which they originate, and the Yoga process here described is such dissolution (Laya). This return or dissolution process (Nivritti) in Yoga will not be understood unless the forward or creative (Pravritti) process is understood. Similar considerations apply to other matters here dealt with.

## CONSCIOUSNESS AND ITS POWER (SHIVA-SHAKTI)

THE bases of this Yoga are of a highly metaphysical and scientific character. For its understanding there is required a full acquaintance with Indian philosophy, religious doctrine, and ritual in general, and in particular with that presentment of these three matters which is given in the Shākta and Monistic (Advaita)<sup>1</sup> Shāiva Tantras. It would need more than a bulky volume to describe and explain in any detail the nature and meaning of this Yoga,

<sup>1</sup> Kulārṇava Tantra speaks of that "Monism of which Shiva speaks" (Advaitam tu Shivenoktam, I. 108). See also Mahānirvāna Tantra, Ch. II, vv. 33-44, III, 33-35, 50-64; Prapanchasāra Tantra, II, XIX, XXIX. Prapanchasāra Tantra, Ch. XIX; for the identity of Jivātmā and Paramātmā is liberation (Mukti), which the Vedāntasāra defines to be Jivabrahmanor aikyam. See Mahānirvāna Tantra, where they are given (VIII. 264, 265, V. 105). See also Prapanchasāra Tantra, II, where Hrīṅ is identified with Kundalī and Haṅsah, and then with "So' hang". See also *ib.*, Ch. XXIV: "That which is subtle I am" (Yah Sūkshmah So' ham); and Jñānārṇava Tantra, XXI. 10. As to Brahmāsmi, see Kulārṇava Tantra, IX. 32. and *ib.*, 41: So' hambhāvena pūjayet. The Shākta disciple (Sādhaka) should not be a dualist. Mahārudrayāmala, I. Khanda, Ch. 15; II. Khanda, Ch. 2. Similarly, the Gandharva Tantra, Ch. 2, says that he must be devoid of dualism (Dvaitahina). See Prānatoshini, 108. The Seventh Sūtra of the Shakti Sūtras of Agastya runs Tat-kalpakatvam aupādhikam. (The fact of Her being creatrix is Her Upādhi.) In fact, that particular form of worship which has earned the Kaula Tantras their ill-name claims to be a practical application of Advaitavāda. Kaulāchāra is said to properly follow a full knowledge of Vedāntik doctrine. As the Shatchakra-nirūpana here translated says, the Jivātmā or embodied spirit is the same as the Paramātmā or Supreme Spirit, and knowledge of this is the root of all wisdom (Mūlavidyā).

and the bases on which it rests. I must therefore assume in the reader either this general knowledge or a desire to acquire it, and confine myself to such an exposition of general principles and leading facts as will supply the key by which the doors leading to a theoretical knowledge of the subject may be opened by those desirous of passing through and beyond them, and as will thus facilitate the understanding of the difficult texts here translated. For on the practical side I can merely reproduce the directions given in the books, together with such explanations of them as I have received orally. Those who wish to go farther, and to put into actual process this Yoga, must learn directly of a Guru who has himself been through it (Siddha). His experience alone will say whether the aspirant is capable of success. It is said that of those who attempt it one out of a thousand may have success. If the latter enters upon the path, the Guru alone can save him from attendant risks, moulding and guiding the practice as he will according to the particular capacities and needs of his disciples. Whilst, therefore, on this heading it is possible to explain some general principles, their application is dependent on the circumstances of each particular case.

It is essential Indian Monistic Doctrine that man is a microcosm (Kshudrabrahmānda), that is, everything which is in the Universe is in him. Everything which is in this world is in the other world-systems of the Universe. The doctrine is concisely expressed in the following words of the Vishvasāra Tantra—"what is here is elsewhere. What is not here is nowhere" (Yad ihāsti tad anyatra yan nehāsti na tat kvachit). Man is Spirit, Mind and Matter.<sup>1</sup> Spirit is set

<sup>1</sup> Spirit is Ātmā or Self. Its vehicles are Mind or Antahkarana working with Manas and the Senses or Indriyas, and Matter, namely the five kinds of Bhūta or sensible matter.



over against and may be contrasted with its vehicles. Spirit is one. There are no degrees or qualities of Spirit. The Spirit which is in man is the Spirit which is in everything and which is, as the object of worship, the Lord (Īshvara) or God. Mind and Matter are many and of many degrees and qualities. Ātmā or Spirit is the whole (Pūrṇa) without section (Akhaṇḍa). Mind and Matter are parts in that whole. They are the not whole (Apūrṇa) and are the section (Khaṇḍa). Spirit is infinite (Aparichchhinna) formless (Arūpa). Mind and Matter are finite (Parichchhinna) and with form (Rūpa). Ātmā is unchanged and unmoving in action. Its Power (Shakti) in the form of Mind and Matter is constantly active and changing. Pure consciousness is Chit or Samvit. Matter is the antithesis of that. And Mind too is unconscious according to Vedānta. For mind limits consciousness so as to enable man to have finite experience. Mind appears to be conscious because of its association with consciousness. There is no Mind without consciousness as its background, though the Consciousness, which is the Lord, is Mindless (amanah). Where there is no mind (amanah), as in the case of God, there is no limitation and He is therefore Perfect Experience. Consciousness does not limit consciousness but a principle of Unconsciousness does so. Man then is Pure Consciousness (Chit) vehicled in unconscious Mind and Matter.

The ultimate reality is Pure Consciousness (Chit, Samvit) from out of which by its Power (Shakti) Mind and Matter proceed. In theology this Pure Consciousness is Shiva and His Power (Shakti) which is one with Himself is the Devī, the Mother of the universe who exists in man's body in its lowest centre just as Shiva is realised in the highest brain centre, the cerebrum or Sahasrāra Padma. Completed Yoga is the Union of Her and Him in the body of the Sādhaka. This is Laya or dissolution, the



reverse of Srishti or involution of Spirit in Mind and Matter.

Veda says: "All this (that is, the manifold world) is (the one) Brahman" (Sarvam khalvidam Brahma).<sup>1</sup> How the many can be the one<sup>2</sup> is variously explained by the different schools. The interpretation here given is that of the grand doctrine underlying and contained in the Shākta Tantras or Āgamas. In the first place, what is the one Reality which appears as many? What is the nature of Brahman as it is in itself (Svarūpa)? The answer is Sat-Chit-Ānanda—that is, Being-feeling-consciousness-bliss. Consciousness or feeling, as such (Chit, or Chaitanya, or Samvit), is identical with being as such. Though in ordinary experience the two are essentially bound up together, they still seem to diverge from each other. Man by his constitution inveterately believes in an objective existence beyond and independent of himself. And this is so as long as, being embodied Spirit (Jivātmā), his consciousness is veiled by Māyā. But in the ultimate basis of experience, which is the Supreme Spirit (Paramātmā), the divergence has gone, for in it lie in undifferentiated mass experiencer, experience, and the experienced. When, however, we speak of Chit as feeling-consciousness we must remember that what we know and observe as such is only a limited changing manifestation of Chit, which is in itself the infinite changeless principle which is the background of all experience. This Being-consciousness is absolute Bliss (Ānanda), which is defined as "resting in the self" (Svarūpa-vishrānti). It is Bliss

<sup>1</sup> This, as the Mahānirvāna Tantra says (VII. 98), is the end and aim of Tāntrika Kulāchāra, the realisation of which saying the Prapanchasāra Tantra calls the fifth or supreme state (Ch. XIX, Vol. III, "Tantrik Texts").

<sup>2</sup> Thus it is said of Devī that She is in the form of one and many (Ekānekākṣharākṛitih). Ekam=ekam ajnānam or Māyā. Anekāni=the several ajnānas—that is, Avidyā. She is both as Ūpādhi of Ishvara and Jīva (Trishatī, II. 23).

because, being the infinite all (Pūrṇa), it can be in want of nothing. This blissful consciousness is the ultimate and real nature or Svarūpa, as it is called, of the one Reality, the own form or the *propria forma* of the scholastics. Svarūpa is the nature of anything as it is in itself, as distinguished from what it may appear to be. This Supreme Consciousness is the Supreme Shiva (Parashiva). It never changes, but eternally endures the same throughout all change.

But if this be so, how is it that everything we see is associated with apparent unconsciousness? Our mind is evidently not a pure, but a limited consciousness. What limits it must be something either in itself unconscious or, if conscious, capable of producing the appearance of unconsciousness.<sup>1</sup> In the phenomenal world there is nothing absolutely conscious nor absolutely unconscious. Consciousness and unconsciousness are always intermingled. Some things, however, appear to be more conscious, and some more unconscious than others. This is due to the fact that Chit, which is never absent in anything, yet manifests itself in various ways and degrees. The degree of this manifestation is determined by the nature and development of the body in which it is enshrined. Spirit remains the same; the body changes. The manifestation of consciousness is more or less limited as ascent is made from the mineral to man. In the mineral world Chit manifests as the lowest form of sentiency evidenced by reflex response to stimuli, and that physical consciousness which is called in the West atomic memory. The sentiency of plants is more developed, though it is, as Chakrapāṇi says, in the Bhānumatī a dormant consciousness. This is further manifested in those micro-organisms which are

<sup>1</sup> The alternative is given to meet the differing views of Māyāvāda and Shaktivāda.

intermediate stages between the vegetable and animal worlds, and have a psychic life of their own. In the animal world consciousness becomes more centralised and complex, reaching its fullest development in man, who possesses all the psychic functions, such as cognition, perception, feeling, and will. Behind all these particular changing forms of sentiency or consciousness is the one formless, changeless Chit as it is in itself (Svarūpa), and as distinguished from the particular forms of its manifestation.

As Chit throughout all these stages of life remains the same it is not really developed. The appearance of development is due to the fact that It is now more and now less veiled by Mind and Matter. It is this veiling by the power of Consciousness (Shakti) which creates the world. What is it, then, which veils consciousness and thus produces world-experience?

The answer is Power or Shakti as Māyā. Māyā Shakti is that which seemingly makes the whole (Pūrṇa) into the not-whole (Apūrṇa), the infinite into the finite, the formless into forms and the like. It is a power which thus cuts down, veils and negates. Negates what? Perfect consciousness. Is Shakti the same as or different from Shiva or Chit? It must be the same, for otherwise all could not be one Brahman. But if it is the same it must be also Chit or Consciousness. Therefore it is Sachchidānandamayī<sup>1</sup> and Chidrūpinī.<sup>2</sup>

And yet there is, at least in appearance, some distinction. Shakti, which comes from the root *Shak*, "to have power," "to be able," means power. As She is one with

<sup>1</sup> That is, its substance is Sat, Chit, Ānanda. The suffixes Mayī and Rūpinī indicate a subtle distinction—namely, that She is Chit, and yet by appearance something different from it.

<sup>2</sup> In the form or nature of Chit. As the Kubjikā Tantra says, the Paramā Kalā is both Chit (Chidrūpā) and Nāda (Nādarūpā).



Shiva, She as such power is the power of Shiva or Consciousness. There is no difference between Shiva as the possessor of power (Shaktimān) and power itself. The power of Consciousness is Consciousness in its *active* aspect. Whilst, therefore, both Shiva and Shakti are Consciousness, the former is the changeless static aspect of Consciousness, and Shakti is the kinetic active aspect of the same Consciousness. The particular power whereby the dualistic world is brought into being is Māyā-Shakti, which is both a veiling (Āvarana) and projecting (Vikshepa) Shakti. Consciousness veils itself to itself, and projects from the store of its previous experiences (Sangskāra) the notion of a world in which it suffers and enjoys. The universe is thus the creative imagination (Srishtikalpanā, as it is called) of the Supreme World-thinker (Īshvara). Māyā is that power by which things are "measured"—that is, formed and made known (Miyate anayā iti māyā). It is the sense of difference (Bhedabuddhi), or that which makes man see the world, and all things and persons therein, as different from himself, when in truth he and it and they are the one Self. It is that which establishes a dichotomy in what would otherwise be a unitary experience, and is the cause of the dualism inherent in all phenomenal experience. Shakti veils consciousness by negating in various degrees Herself as consciousness.

Before the manifestation of the universe, Being-Consciousness-Bliss alone was—that is, Shiva-Shakti as Chit and Chidrūpinī respectively. Consciousness not exercising its power, Consciousness alone changelessly was. In this the quiescent state of the Ātmā or Self, Shakti being latent, is one with it. Devī in the Kulachūdāmani Nigama<sup>1</sup> says: "I, though Prakriti, lie hidden in Consciousness-Bliss."

Aham prakritirūpā chet chidānanda-parāyanā (Ch. I, vv. 16-24, Vol. IV., "Tantrik Texts").



Rāghava Bhatta says :<sup>1</sup> "She who is eternal (Anādirūpā) existed in a subtle state, as it were Consciousness, during the great dissolution."

This is Parashiva, who in the scheme of the Thirty-six Tattvas is known as Parāsamvit. This is the perfect experience and perfect universe. By this latter term is not meant any heaven in the sense of a perfected world of forms. The perfect universe is Shakti herself in Her own nature as consciousness experienced by Shiva as consciousness. As the Upanishad says, "The self knows and loves the self." It is this love which is bliss or "resting in the self," for, as it is elsewhere said, "Supreme love is bliss" (Niratishaya-premāspadatvam ānandatvam). If, however, there be one Changeless Consciousness there is no manifestation. If, again, we assume some other than Consciousness as cause of the universe, then the Monistic (Advaita) truth is destroyed, as in the dualistic Sāṅkhya, which assumes, in addition to and independent of the Purusha consciousness, the Prakriti unconsciousness as the material cause (Upādānakārana) of the world. All Indian Monism, therefore, posits a dual aspect of the single consciousness—one the transcendental changeless aspect (Parāsamvit),<sup>2</sup> and the other the creative changing aspect, which is called Shiva-Shakti Tattva.<sup>3</sup> In Parāsamvit the "I" (Aham) and the "This" (Īdam), or universe of objects, are indistinguishably mingled in the supreme unitary experience.<sup>4</sup>

<sup>1</sup> Yā anādirūpā chaitanyādhyāsenā mahāpralaye sūkṣmā sthitā (Comm. on Shāradā Tilaka, Ch. I)—that is, the Adhyāsa or attribution is given from the world aspect. Transcendentally She is then in her own nature (Svarūpa).

<sup>2</sup> This is Paramashiva, or Nirguna (attributeless), or Nishkala (partless or devoid of Shakti), Shiva, or Parabrahman.

<sup>3</sup> This is Saguna (with attribute), or Sakala (with parts or Shakti), Shiva, or Shabdabrahman (Brahman as the source of "sound," *v. post*).

<sup>4</sup> As the Yoginīhridaya Tantra says: The Parā Devī is Prakāsha-vimarśasāmarasyarūpinī. This is the Nirvikalpa-jñāna state in

In Shiva-Shakti Tattva Shakti, which is the negative aspect of the former, Her function being negation (Nishedha-vyapāra-rūpā Shaktih), negates herself as the Idam of experience, leaving the Shiva consciousness as a mere "I," "not looking towards another" (Ananyon-mukhah ahampratyayah). This is a state of mere subjective illumination (Prakāsha mātra)<sup>1</sup> to which Shakti, who is called Vimarsha,<sup>2</sup> again presents Herself, but now with a distinction of "I" and "This" as yet held together as part of one self. At this point, the first incipient stage of dualism, there is the first emanation of consciousness, known as Sadāshiva or Sadākhyā Tattva, which is followed by the second or Īshvara Tattva, the Lord.

And then by the third or Shuddhavidya Tattva. In the first emphasis is laid on the "this", in the second on the "I," and on the third on both equally. Then Māyā severs the united consciousness so that the object is seen as other than the self and then split up into the multitudinous objects of the universe. Some worship predominantly the masculine or right side of the conjoint male and female figure (Ardhanārīshvara). Some, the Shāktas, predominantly worship the left, and call Her Mother, for She is the great Mother (Magna Mater), the Mahādevī who conceives, bears, and nourishes the universe sprung from Her womb (Yoni). This is so because She is the active

which there is no distinction of "This" and "That" of "I" and "This". In Vikalpa-jñāna there is subject and object.

<sup>1</sup> Paramashiva has two aspects—Prakāsha and Vimarsha, or Kāmeshvara and Kāmeshvarī or Paralinga. Prakāsha=asphutas-phutikara, or manifestation of what is not manifest.

<sup>2</sup> This word comes from the root *mrish*=to touch, to affect, to cogitate. It is that which is pounded or handled, handled by thought, that is, object of reflective thought. Pradhāna and Prakriti also involve the meaning "placing in front"; that which is so placed is object. All three terms denote the principle of objectivity.

aspect<sup>1</sup> of Consciousness, imagining (Srishtikalpanā)<sup>2</sup> the world to be, according to the impressions (Sangskāra) derived from enjoyment and suffering in former worlds. It is natural to worship Her as Mother. The first Mantra into which all men are initiated is the word Mā (Mother). It is their first word and generally their last. The father is a mere helper (Sahakāri-mātra) of the Mother.<sup>3</sup> The whole world of the five elements also springs from the Active Consciousness or Shakti, and is Her manifestation (Pūrṇa vikāsa). Therefore men worship the Mother,<sup>4</sup> than whom is none more tender,<sup>5</sup> saluting Her smiling beauty as the Rosy Tripurasundarī, the source of the universe, and Her awe-inspiring grandeur as Kālī, who takes it back into Herself.

<sup>1</sup> The quiescent Shiva-aspect is by its definition inert. It is because of this that the Devī is in the Tantras symbolically represented as being above the body of Shiva, who lies under Her like a corpse (Shava). As the Kubjikā Tantra, Ch. 1, states, it is not Brahmā, Vishnu, and Rudra, who create, maintain, and destroy, but their Shaktis, Brahmāni, Vaishnavī, Rudrāni. See Prānatoshinī, 9. Activity is the nature of Prakriti (Sāṅkhya Pravachana Sūtra, III. 66). For the same reason the female form is represented in Sexual union as being above (Viparita) the male. When the Devī stands above Shiva, the symbolism also denotes (particularly in the case of Kālī) the liberating aspect of the Mother. See "Principles of Tantra," I. 323.

<sup>2</sup> The world is called an imagination (Kalpanā), for it is creative ideation on recalled memory. As the Yoginīhridaya Tantra says, "the picture of the world is designed by Her own will" (Svechchhāvishvamayollekhakhachitam), "seeing which Bhagavān was very pleased".

<sup>3</sup> The Supreme Father gives His illumination (Prakāsha). She, the Vimarshashakti, creates, but not alone. (Vimarshashaktih prakāshātmanā paramashivena sāmāsyā-vishvam srijati na tu kevalā—(Yoginīhridaya Tantra).

<sup>4</sup> In Mātri-bhāva, according to the Sanskrit term. Philosophically also this is sound, for all that man knows (outside ecstasy or Samādhi) is the Mother in Her form as the world. The Supreme Shakti, who is not different from Shiva (Parāshaktishivābhinnā), is embodied in every order of thing (Sarvakramasharīrini—Yoginīhridaya).

<sup>5</sup> It is said that "there is nothing more tender than Prakriti," who serves Purusha in every way in his enjoyment, finally giving Mukti or liberation by retiring from Him.



In the Mantra side of the Tantra Shāstra, dealing with Mantra and its origin, these two Tattvas emanating from Shakti are from the sound side known as Nāda and Bindu. Parashiva and Parāshakti are motionless (Nih-spanda) and soundless (Nihshabda).

Nāda is the first produced movement in the ideating cosmic consciousness leading up to the Sound-Brahman (Shabdabrahman), whence all ideas, the language in which they are expressed (Shabda), and the objects (Artha) which they denote, are derived.

Bindu literally means a point and the dot (Anusvāra), which denotes <sup>1</sup> in Sanskrit the nasal breathing (°). It is placed in the Chandrabindu nasal breathing above Nāda (°). In its technical Mantra sense it denotes that state of active Consciousness or Shakti in which the "I" or illuminating aspect of Consciousness identifies itself with the total "This" as the yet dualistically unmanifest state of the universe.<sup>2</sup> It subjectifies the "This," thereby becoming a point (Bindu) of consciousness with it. When Consciousness apprehends an object as different from itself it sees that object as extended in space. But when that object is completely subjectified it is experienced as an unextended point. This is the universe-experience of the Lord experiencer as Bindu.<sup>3</sup>

Where does the Universe go at dissolution? It is withdrawn into that Shakti which projected it. It collapses, so to speak, into a mathematical point without any magnitude

<sup>1</sup> *Lit.* What goes with (anu) with vowel sound (Svāra or Svāra),

<sup>2</sup> For until the operation of Māyā at a later stage the "This" is still experienced as part of the "I". Therefore there is no manifestation or dualism.

<sup>3</sup> For the same reason Shakti is then said to be Ghanībhūtā, which is literally massive or condensed. It is that state of gathered-up power which immediately precedes the burgeoning forth (Sphurana) of the universe.



whatever.<sup>1</sup> This is the Shivabindu, which again is withdrawn into the Shiva-Shakti-Tattva which produced it. It is conceived that round the Shiva Bindu there is coiled Shakti, just as in the earth-centre called Mūlādhāra Chakra in the human body a serpent clings round the self-produced Phallus (Svayambhulinga). This coiled Shakti may be conceived as a mathematical line, also without magnitude, which, being everywhere in contact with the point round which it is coiled, is compressed together with it, and forms therefore also one and the same point. There is one indivisible unity of dual aspect which is figured also in the Tantras<sup>2</sup> as a grain of gram (Chanaka), which has two seeds so closely joined as to look as one surrounded by an outer sheath.<sup>3</sup>

To revert to the former simile, the Shakti coiled round Shiva, making one point (Bindu) with it, is Kundalini Shakti. This word comes from the word Kundala or "a coil" "a bangle". She is spoken of as coiled because She is likened to a serpent (Bhujangī), which, when resting and sleeping, lies coiled; and because the nature of Her power is spiralline, manifesting itself as such in the worlds—the spheroids or "eggs of Brahmā" (Brahmānda), and in their circular or revolving orbits and in other ways. Thus the Tantras speak of the development of the straight line (Rijurekhā) from the point which, when it has gone its length as a point, is turned (Vakrarekhā angkushākārā) by the force of the spiralline sack of Māyā in which it works so as to form a figure of two dimensions, which again is

<sup>1</sup> The imagery, like all of its kind, is necessarily imperfect; for such a point, though it has no magnitude, is assumed to have a position. Here there is none, for we are in spacelessness.

<sup>2</sup> See the Commentary, *post*.

<sup>3</sup> The two seeds are Shiva and Shakti, and the sheath is Māyā. When they come apart there is creation. Again the imagery is faulty, in that there are two seeds, but Shiva and Shakti are the One with dual aspect.

turned upon itself, ascending as a straight line into the plane of the third dimension, thus forming the triangular or pyramidal figure called Shringātaka.<sup>1</sup> In other words, this Kundalī Shakti is that which, when it moves to manifest itself, appears as the universe. To say that it is "coiled" is to say that it is *at rest*—that is, in the form of *static potential energy*. This Shakti coiled round the Supreme Shiva is called Mahākundalī ("The great coiled power"), to distinguish it from the same power which exists in individual bodies, and which is called Kundalī or Kundalinī.<sup>2</sup> It is with and through the last power that this Yoga is effected. When it is accomplished the individual Shakti (Kundalī) is united with the great cosmic Shakti (Mahā-kundalī), and She with Shiva, with whom in truth She is one. Kundalinī is an aspect of the eternal Brahman (Brahmarūpā Sanātānī), and is both attributeless and with attribute (Nirgunā and Sagunā). In Her Nirguna aspect She is pure consciousness (Chaitanyarūpinī) and bliss itself (Ānandarūpinī, and in creation Brahmanandaprakāshinī). As Sagunā She it is by whose power all creatures are displayed (Sarvabhūtaprakāshinī).<sup>3</sup> Kundalī Shakti in individual bodies is *power at rest*, or the *static centre* round which every form of existence as moving power revolves. In the universe there is always in and behind every form of activity a static background. This is one of the profound truths of the Shākta Tantras, which, as later explained, is borne out by recent discoveries of modern science. The one Consciousness is polarised into static (Shiva) and kinetic (Shakti) aspects for the purpose

<sup>1</sup> The shape of the Singārā water-nut, which grows freely in the lakes of Kashmir. Here I may observe that Yantras, though drawn on the flat, must be conceived of in the solid mass. The flat drawing is a mere suggestion of the three dimensional figure which the Yantra is.

<sup>2</sup> Because She is thus bent the Devi is called Kubjikā (hunchback).

<sup>3</sup> Kubjikā Tantra, Ch. I, Prānatoshinī, p.8.

of creation. This Yoga is the resolution of this duality into unity again.

The Indian Scriptures say, in the words of Herbert Spencer in his "First Principles," that the universe is an unfoldment (Srishti) from the homogeneous (Mūlaprakriti) to the heterogeneous (Vikriti), and back to the homogeneous again (Pralaya or dissolution). There are thus alternate states of evolution and dissolution, manifestation taking place after a period of rest. So also Professor Huxley, in his "Evolution and Ethics," speaks of the manifestation of cosmic energy (Māyā Shakti) alternating between phases of potentiality (Pralaya) and phases of explication (Srishti). "It may be," he says, "as Kant suggests, every cosmic magma predestined to evolve into a new world has been the no less predestined end of a vanished predecessor." This the Indian Shāstra affirms in its doctrine that there is no such thing as an absolutely first creation, the present universe being but one of a series of worlds which are past and are yet to be.

At the time of dissolution (Pralaya) there is in consciousness as Mahākundalī, though undistinguishable from its general mass, the potentiality or seed of the universe to be. Māyā, as the world, potentially exists as Mahākundalī, who is Herself one with Consciousness or Shiva. This Māyā contains, and is in fact constituted by, the collective Sangskāra or Vāsanā—that is, the mental impressions and tendencies produced by Karma accomplished in previously existing worlds. These constitute the mass of the potential ignorance (Avidyā) by which Consciousness veils itself. They were produced by desire for worldly enjoyment, and themselves produce such desire. The worlds exist because they, in their totality, will to exist. Each individual exists because his will desires worldly life. This seed is therefore the collective or cosmic will towards



manifested life—that is, the life of form and enjoyment. At the end of the period of rest, which is dissolution, this seed ripens in Consciousness. Consciousness has thus a twin aspect: its liberation (Mukti) or formless aspect, in which it is as mere Consciousness-Bliss; and a universe or form aspect, in which it *becomes* the worlds of enjoyment (Bhukti). One of the cardinal principles of the Shākta Tantra is to secure by its Sādhana both liberation (Mukti) and enjoyment (Bhukti).<sup>1</sup> This is possible by the identification of the self when in enjoyment with the soul of the world. When this seed ripens Shiva is said to put forth His Shakti. As this Shakti is Himself, it is He in his Shiva-Shakti aspect who comes forth (Prasarati) and endows Himself with all the forms of worldly life. In the pure, perfect, formless Consciousness there springs up the desire to manifest in the world of forms—the desire for enjoyment of and as form. This takes place as a limited stress in the unlimited unmoving surface of pure Consciousness, which is Nishkala Shiva, but without affecting the latter. There is thus change in changelessness and changelessness in change. Shiva in His transcendent aspect does not change, but Shiva (Sakala) in His immanent aspect as Shakti does. As creative will arises Shakti thrills as Nāda,<sup>2</sup> and assumes the form of Bindu, which is Īshvara Tattva, whence all the worlds derive. It is for their creation that Kundalī uncoils. When Karma ripens, the Devī, in the words of the Nigama,<sup>3</sup> “becomes desirous of creation, and covers Herself with Her own Māyā”. Again, “the Devī, joyful in the mad delight

<sup>1</sup> Bhogena moksham āpnoti bhogena kulasāadhanam  
Tasmād yatnād bhogayukto bhaved vīravarah sudhīh.  
(Kulārnavā Sanghitā, v. 219.)

<sup>2</sup> Literally “sound,” that initial activity which is the first source of the subsequently manifested Shabda (sound) which is the word to which corresponds the Artha or object.

<sup>3</sup> Kulachūdāmani, Vol. IV, “Tantrik Texts,” Ch. I, vv. 16-24.



of Her union with the Supreme Akula,<sup>1</sup> becomes Vikārinī”<sup>2</sup> —that is, the Vikāras or Tattvas of Mind and Matter, which constitute the universe, appear.

The Shāstras have dealt with the stages of creation in great detail both from the subjective and objective viewpoints as changes in the limited consciousness or as movement (Spanda), form, and “sound” (Shabda). Both Shaivas and Shāktas equally accept the Thirty-Six categories or Tattvas, the Kalās, the Shaktis Unmanī, and the rest in the Tattvas, the Shadadhvā, the Mantra concepts of Nāda, Bindu, Kāmakalā, and so forth.<sup>3</sup> Authors of the Northern Shaiva school, of which a leading Shāstra is the Mālinīvijaya Tantra, have described with great profundity these Tattvas. General conclusions only are, however, here summarised. These thirty-six Tattvas are in the Tantras divided into three groups, called Ātmā, Vidyā, and Shiva Tattvas. The first group includes all the Tattvas, from the lowest Prithivi (“earth”) to Prakriti, which are known as the impure categories (Ashuddhatattva); the second includes Māyā, the Kanchukas,<sup>4</sup> and Purusha, called the pure-impure categories (Shuddha-ashuddha Tattva); and the third includes the five highest Tattvas, called the pure Tattvas (Shuddha Tattva), from Shiva Tattva to Shuddhavidyā. As already stated, the

<sup>1</sup> Akula is a Tantrik name for Shiva, Shakti being called Kula, which is Mātri, Māna, Meva. In the Yoginīhrīdaya Tantra it is said (Ch. I): Kulam meyamānamātrilakshanam, kaulas tatsamashtih. These three are Knower, Knowing, Known, for that is consciousness as Shakti.

<sup>2</sup> Kulachūdāmani, Vol. IV, “Tantrik Texts,” Ch. I, vv. 16-24.

<sup>3</sup> See as to these terms the author’s “Garland of Letters” or “Studies in the Mantrashāstra”.

<sup>4</sup> Forms of Shakti whereby the natural perfections of Consciousness are limited. Thus, from all-knowing it becomes little-knowing; from being almighty, it becomes a little doer, etc. See “Garland of Letters”.

The term Sangkocho (contraction) expresses the same idea. The Devī is Sangkuchadrūpā through Mātri, Māna, Meva, and therefore so also is Shiva as Jīva (tathā shivo’pi sangkuchadrūpah).—Yoginīhrīdaya Tantra.

supreme changeless state (Parāsamvit)<sup>1</sup> is a unitary experience in which the "I" and "This" coalesce into a unity in which neither are perceived as such.

In the kinetic or Shakti aspect, as presented by the pure categories, experience recognises an "I" and "This," but the latter is regarded, not as something opposed to and outside the "I," but as part of a one self which has two sides—an "I" (Aham) and "This" (Idam). The emphasis varies from insistence on the "I" to insistence on the "This," and then to equality of emphasis on the "I" and "This" as a preparation for the dichotomy in consciousness which follows.

The pure-impure categories are intermediate between the pure and the impure. The essential characteristic of experience constituted by the impure categories is its dualism effected through Māyā—and its limitations—the result of the operation of the Kanchukas. Here the "This" is not seen as part of the self, but as opposed to and without it as an object seen outside. Each consciousness thus became mutually exclusive the one of the other. The states thus described are threefold: a transcendent mingled "I" and "This," in which these elements of experience are as such not perceived; a pure form of experience intermediate between the first and last, in which both the "I" and the "This" are experienced as part of the one self; and, thirdly, the state of manifestation proper, when there is a complete cleavage between the "I" and the "This," in which an outer object is presented to the consciousness of a knower. This last stage is itself twofold. In the first the Purusha experiences a homogeneous universe, though different from himself as Prakriti; in the second Prakriti is split up into its effects (Vikriti), which are Mind and Matter, and the multitudinous beings of the

<sup>1</sup> This is not counted as a Tattva, being Tattvātītā.



universe which these compose. Shakti as Prakriti first evolves mind (Buddhi, Ahangkāra, Manas) and senses (Indriya), and then sensible matter (Bhūta) of fivefold form ("ether," "air," "fire," "water," "earth")<sup>1</sup> derived from the supersensible generals of the sense-particulars called Tanmātra. When Shakti has entered the last and grossest Tattva ("earth")—that is, solid matter—there is nothing further for Her to do. Her creative activity then ceases, and *She rests*. She rests in Her last emanation, the "earth" principle. She is again coiled and sleeps. She is now Kundalī Shakti, whose abode in the human body is the earth centre or Mūlādhāra Chakra. As in the supreme state She lay coiled as the Mahākundalī round the Supreme Shiva, so here She coils round the Svayambhu Lingga in the Mūlādhāra. This last centre or Chakra and the four above it are centres of the five forms of Matter. The sixth centre is that of Mind. Consciousness and its processes through Shakti prior to the appearance of Māyā are realised in the seventh lotus (Sahasrāra-padma) and centres intermediate between it and the sixth or Ājnā Mind centre.

The Mantra evolution, which must be known if the Text is to be understood, is set forth with great clarity in the Shāradā Tilaka, wherein it is said that from the Sakala Shiva (Shiva Tattva), who is Sat-Chit-Ānanda, issued Shakti (Shakti Tattva); from the latter Nāda (Sadākhya Tattva); and from Nāda evolved Bindu (Īshvara Tattva),<sup>2</sup> which, to distinguish it from the Bindu which follows, is called the Supreme Bindu (Para-Bindu). Nāda and Bindu

<sup>1</sup> These terms have not the ordinary English meaning, but denote the ethereal, gaseous, igneous, liquid, and solid states of matter. In worship (Pūjā) they are symbolised by the following ingredients (Upachāra): Pushpa (flower), ether; Dhūpa (incense), air; Dīpa (light), fire; Naivedya (food-offering), water; Chandana (sandal), earth.

Sachchidānanda-vibhavāt sakalāt parameshvarāt  
Āsichchhaktis tato nādo nādād bindu-samudbhavah

(Ch. I.)



supreme changeless state (Parāsamvit)<sup>1</sup> is a unitary experience in which the "I" and "This" coalesce into a unity in which neither are perceived as such.

In the kinetic or Shakti aspect, as presented by the pure categories, experience recognises an "I" and "This," but the latter is regarded, not as something opposed to and outside the "I," but as part of a one self which has two sides—an "I" (Aham) and "This" (Idam). The emphasis varies from insistence on the "I" to insistence on the "This," and then to equality of emphasis on the "I" and "This" as a preparation for the dichotomy in consciousness which follows.

The pure-impure categories are intermediate between the pure and the impure. The essential characteristic of experience constituted by the impure categories is its dualism effected through Māyā—and its limitations—the result of the operation of the Kanchukas. Here the "This" is not seen as part of the self, but as opposed to and without it as an object seen outside. Each consciousness thus became mutually exclusive the one of the other. The states thus described are threefold: a transcendent mingled "I" and "This," in which these elements of experience are as such not perceived; a pure form of experience intermediate between the first and last, in which both the "I" and the "This" are experienced as part of the one self; and, thirdly, the state of manifestation proper, when there is a complete cleavage between the "I" and the "This," in which an outer object is presented to the consciousness of a knower. This last stage is itself twofold. In the first the Purusha experiences a homogeneous universe, though different from himself as Prakriti; in the second Prakriti is split up into its effects (Vikriti), which are Mind and Matter, and the multitudinous beings of the

<sup>1</sup> This is not counted as a Tattva, being Tattvātītā.

universe which these compose. Shakti as Prakriti first evolves mind (Buddhi, Ahangkāra, Manas) and senses (Indriya), and then sensible matter (Bhūta) of fivefold form ("ether," "air," "fire," "water," "earth")<sup>1</sup> derived from the supersensible generals of the sense-particulars called Tanmātra. When Shakti has entered the last and grossest Tattva ("earth")—that is, solid matter—there is nothing further for Her to do. Her creative activity then ceases, and *She rests*. She rests in Her last emanation, the "earth" principle. She is again coiled and sleeps. She is now Kundalī Shakti, whose abode in the human body is the earth centre or Mūlādhāra Chakra. As in the supreme state She lay coiled as the Mahākundalī round the Supreme Shiva, so here She coils round the Svayambhu Lingga in the Mūlādhāra. This last centre or Chakra and the four above it are centres of the five forms of Matter. The sixth centre is that of Mind. Consciousness and its processes through Shakti prior to the appearance of Māyā are realised in the seventh lotus (Sahasrāra-padma) and centres intermediate between it and the sixth or Ājnā Mind centre.

The Mantra evolution, which must be known if the Text is to be understood, is set forth with great clarity in the Shāradā Tilaka, wherein it is said that from the Sakala Shiva (Shiva Tattva), who is Sat-Chit-Ānanda, issued Shakti (Shakti Tattva); from the latter Nāda (Sadākhyā Tattva); and from Nāda evolved Bindu (Īshvara Tattva),<sup>2</sup> which, to distinguish it from the Bindu which follows, is called the Supreme Bindu (Para-Bindu). Nāda and Bindu

<sup>1</sup> These terms have not the ordinary English meaning, but denote the ethereal, gaseous, igneous, liquid, and solid states of matter. In worship (Pūjā) they are symbolised by the following ingredients (Upachāra): Pushpa (flower), ether; Dhūpa (incense), air; Dīpa (light), fire; Naivedya (food-offering), water; Chandana (sandal), earth.

Sachchidananda-vibhavāt sakalāt parameshvarāt  
Asīchchhaktis tato nādo nādād bindu-samudbhavah

(Ch. I.)

are, like all else, aspects of Shakti, being those states of Her which are the proper conditions for (Upayogāvasthā) and in which She is prone to (Uchchhūnāvasthā) creation. In those Tattvas the germ of action (Kriyā Shakti) sprouts towards its full manifestation.

The Tantras, in so far as they are Mantra Shāstras, are concerned with Shabda or "Sound," a term later explained. Mantra is manifested Shabda. Nāda, which also literally means "sound," is the first of the produced intermediate causal bodies of manifested Shabda. Bindu, which has previously been explained, is described as the state of the letter Ma before manifestation, consisting of the Shiva-Shakti Tattva enveloped by Māyā or Parama Kundali. It implies both the void (Shūnya)—that is, the Brahman state (Brahmapada)—in the empty space within the circle of the Bindu; as also the Gunas which are implicitly contained in it, since it is in indissoluble union with Shakti, in whom the Gunas or factors constituting the material source of all things are contained.<sup>1</sup> The Parabindu is called the Ghanāvasthā state of Shakti. It is Chidghana or massive consciousness—that is, Chit associated with undifferentiated (that is, Chidrūpinī) Shakti, in which lie potentially in a mass (Ghana), though undistinguishable the one from the other, all the worlds and beings to be created. This is Parama Shiva, in whom are all the Devatās. It is this Bindu who is the Lord (Īshvara) whom some Paurānikas call Mahā Vishnu and others the Brahma-purusha.<sup>2</sup> As the Commentator says, it does not matter what He is called. He is the Lord (Īshvara) who is worshipped in secret by all Devas,<sup>3</sup> and is pointed to in different

<sup>1</sup> See vv. 4, 37-49, S. N., *post*; Todala Tantra, Ch. IV; and Kangkalamālinī Tantra, cited in v. 43.

<sup>2</sup> S. N., v. 49.

<sup>3</sup> *Ib.*, vi. 41.



phases of the Chandrabindu, or Nāda, Bindu, Shakti, and Shānta of the Om and other Bija Mantras. Its abode is Satyaloka, which within the human body exists in the pericarp of the thousand-petalled lotus (Sahasrāra) in the highest cerebral centre. The Shāradā<sup>1</sup> then says that this Parabindu, whose substance is Supreme Shakti, divides itself into three—that is, appears under a threefold aspect. There are thus three Bindus, the first of which is called Bindu,<sup>2</sup> and the others Nāda and Bija. Bindu is in the nature of Shiva and Bija of Shakti.<sup>3</sup> Nāda is Shiva-Shakti—that is, their mutual relation or interaction (Mithah samavāyah)<sup>4</sup> or Yoga (union), as the Prayogasāra calls it.<sup>5</sup> The threefold Bindu (Tribindu) is supreme (Para), subtle (Sūkshma), and gross (Stūla).<sup>6</sup> Nāda is thus the union of

<sup>1</sup> Ch. I.

<sup>2</sup> Kāryya, or produced, Bindu, to distinguish it from the causal (Kāraṇa) Bindu or Parabindu.

<sup>3</sup> In the case of the Mantras, Bija (according to the Kulachūdāmani, v. 58) is the first letter of a Kūta or group and what follows is Shakti. Thus in the Mantra “Kṛīm,” K is Bija and R and I are Shakti. By the Bija form is made (Bijena Mūrtikalpanā.)

<sup>4</sup> Parashaktimayah sākshāt tridhā sau bhidyate punah  
Bindur nādo bijam iti tasya bhedāḥ samīritāḥ  
Binduh shivātmako bijang shaktir nādas tayoṛ mithah  
Samavāyah samākhyātaḥ sarvāgamavishāradaih (Ch. I).

The first word of the third line reads better as Binduh shivātmako than as Bindur nādātmako, as some MSS., such as that from which I quoted in Introduction to the Mahānirvāṇa. The Commentary to v. 40, *post*, also speaks of Bindu as being Nādātmaka, but explains that that means Shivātmaka. See also to the same effect Kriyāsāra.

<sup>5</sup> See Rāghava Bhatta's Comm. on Ch. I. v. 8 of Shāradā.

Nirgunah sagunash cheti shivo jneyah sanātanah  
Nirgunāchchaiva sangjātā bindavas traya eva cha  
Brahmabindur vishnubindū rudrabindur maheshvari.

The verse as cited in Prānatoṣhinī (p. 13) reads in second line Nirgunāshchaiva; but this must be a mistake for Nirgunāchchaiva, for the Bindus themselves are not nirguna, but spring from it.

<sup>6</sup> Asmāch cha kāranabindoh sakāshāt kramena kāryyabindus tato nādas tato bijam iti trayam utpannam tad idang parasūkshmasthūlapadaih kathyate (Lalitā-Sahasranāma, Comm.).

These represent the Chit, Chidachit, Achit aspects of nature. Chidangshah chidachinmishrah achidangshashcha teshāng rūpāni (Bhās-

these two in creation. As the Text says (v. 40), it is by this division of Shiva and Shakti that there arises creative ideation (Srishti-Kalpanā). The causal Bindu is from the Shakti aspect undifferentiated Shakti (Abhedarūpā Shakti) with all powers (Sarvashaktimaya); from the Prakriti aspect Trigunamayī Mūlaprakriti; from the Devatā aspect the unmanifest (Avyakta); from the Devī aspect Shāntā. The three Bindus separately indicate the operations of the three powers of will (Ichchhā), knowledge (Jnāna), and action (Kriyā), and the three Gunas (Rajas, Sattva, Tamas); also the manifestation of the three Devīs (Vāmā, Jyeshthā, Raudrī) and the three Devatās (Brahmā, Vishnu, Rudra) who spring from them.<sup>1</sup> It is said in the Prayogasāra and Shāradā that Raudrī issued from Bindu, Jyeshthā from Nāda, and Vāmā from Bija. From these came Rudra, Vishnu, Brahmā, which are in the nature of Jnāna, Kriyā, Ichchhā, and Moon, Sun, and Fire.<sup>2</sup> The three Bindus are known as Sun

kararāya; Comm. Lalitā). Kālana bhidyamānastu sa bindur bhavati tridhā, Sthūlasūkshmaparatvena tasya traividhyamishyate, Sa bindu-nāda bijatvabheda cha nigadyate. Ete cha kāranabindvādayash chat-vāra ādhidaivatam avyakteshvarahiranyagarbhavirātsvarūpāsh shāntā-vāmājyeshthāraudrīrūpā ambikechchhājñānakriyārūpāsh cha (ib.). Adhibhūtantu kāmārūpapūrnagiri jālandharādyānapītharūpāh. Pītharūpā iti tu nityāhridaye spashtam (ib.). Citing Rahasyāgama.

<sup>1</sup> Ichchhā, Rajas, Vāmā, Brahmā, Pashyantishabda, Jnāna, Sattva, Jyeshthā, Vishnu, Madhyamāshabda, Kriyā, Tamas, Raudrī, Rudra, Vaikharīshabda.

See Comm. 22 Shloka, Kāmakalāvilāsa, Sangketa 1, Yoginihridaya Tantra, and Saubhāgya Sudhodaya, cited in Sangketa 2 of the last Tantra. As the Rudra Yāmala says (II. 22), the three Devas are aspects of the One.

Ekā mūrtistrayo devā brahmavishnumaheshvarāh  
Mama vighrahasangkliptā srijaty avati hanti cha.

But see next note.

<sup>2</sup> Cited in Prānatoshinī, p. 8:

Raudrī bindos tato nādāj jyeshthā bijād ajāyata  
Vāmā tābhyah samutpannāh rudra-brahma-ramādhīpāh

(Ravi), Moon (Chandra), and Fire (Agni), terms constantly appearing in the works here translated.

In Sun there are Fire and Moon.<sup>1</sup> It is known as Mishra Bindu, and in the form of such is not different from Paramashiva, and is Kāmakalā.<sup>2</sup> Kāmakalā is the Triangle of divine desire formed by the three Bindus—that is, their collectivity (Samashtirūpā).<sup>3</sup> This Kāmakalā is the root (Mūla) of all Mantra. Moon (Soma, Chandra) is Shiva Bindu, and white (Sita Bindu); Fire (Agni) is Shaktibindu, and red (Shonabindu); Sun is a mixture of the two. Fire, Moon, and Sun are the Ichchhā, Jnāna, Kriyā Shaktis (will, knowledge, action). On the material plane the white Bindu assumes the form of semen (Shukra), and the red Bindu of menstrual fluid (Rajasphala, Shonita). Mahābindu is the state before the manifestation of Prakriti.<sup>4</sup> All three Bindus—that is, the Kāmakalā—are Shakti, though one may indicate predominantly the Shiva, the other the Shakti aspect. Sometimes Mishra Bindu is called Shakti Tattva, to

Te jñānechchhā-kriyātmāno vahnīndvarka-svarūpinah.  
Ichchhā kriyā tathā jñānang gaurī brāhmī tu vaishnavī  
Tridhā shaktih sthitā yatra tatparang jyotir om iti.

As the author of the Prānatoshinī (p. 9) says, the names are not to be read in the order of words (Pratishabdam), otherwise Jnāna would be associated with Vaishnavī, but according to the facts (Yathā sambhavam) as stated in the text. According to this account it would seem that Jnāna, Sattva, and Kriyā Tamas in note 1 should be transposed.

<sup>1</sup> It is Agnīshomamayah. See Tikā, vv. 6, 7, of Kāmakalāvilāsa. See my "Garland of Letters".

<sup>2</sup> That is, Kāmayuktā Kalā, Kalā with creative will (here its manifestation).

Mahābindu=Paramashiva=Mishrabindu=Ravi=Kāmakalā.  
Ravi-paramashivābhinnā mishrabindurūpā Kāmakalā.

<sup>3</sup> As Ravi or Sūrya (Sun) Bindu is in the form of Parashiva, and in it are the other two Bindus, it is the Samashtirūpā of them, and is thus called Kāmakalā.

<sup>4</sup> This, which is O, becomes ॐ—that is, Chandra, Ravi, and Ra (fire).



denote the supremacy of Shakti, and sometimes Shiva Tattva, to denote the supremacy of the possessor of power (Shaktimān). It is of coupled form (Yāmalarūpa). There is no Shiva without Shakti, nor Shakti without Shiva.<sup>1</sup> To separate<sup>2</sup> them is as impossible as to separate the moving wind from the steadfast ether in which it blows. In the one Shiva-Shakti there is a union (Maitḥuna),<sup>3</sup> the thrill of which is Nāda, whence Mahābindu is born, which itself becomes threefold (Tribindu), which is Kāmakalā.<sup>4</sup> It is said in the Shāradā-Tilaka that on the "bursting" or differentiation of the Supreme Bindu there was unmanifested "sound" (Shabda).<sup>5</sup> This unmanifested Shabda is through action (Kriyā Shakti) the source of the manifested Shabda and Artha described later.<sup>6</sup>

<sup>1</sup> Taylor yad yāmalang rūpang sa sanghatta iti smritah  
 Ānandashaktih saivoktā yato vishvang visriyati  
 Na Shivah Shaktirahito na Shaktih Shivavarjitā.

(Tantrāloka-Āhnika, 3.)

"The coupled form of these two (Shivā-Shakti) is called junction. That is called the blissful Shakti from which creation arises. There is no Shiva without Shakti, nor Shakti without Shiva."

<sup>2</sup> *Ib.*, 3 Ahn.

<sup>3</sup> On the physical plane this word denotes sexual union.

<sup>4</sup> In the Shriṅchakra this is in the region of Bindava Chakra, the highest, followed by the triangular Chakra, which is Kāmeshvari, Bhagamālīnī, and Vajreshvari. See further as to Kāmakalā, *post*.

<sup>5</sup> Bhidyamānāt parād bindor avyaktātmaravo 'bhavat  
 Shabdabrahmeti tang prāhuh sarvāgamavishārādāh.

(Shāradā Tilaka, Ch. I.)

It will be observed that in this verse the first Bindu is called Para, and to make this clear the author of the Prānatoshinī adds the following note:

Parādbindorityanena shaktyavasthārupo yah prathamō bindu-  
 tasmāt (By Parabindu is meant the first Bindu, which is a state of Shakti). See "Garland of Letters".

<sup>6</sup> See Rāghava Bhatta, Comm. Ch. I. v. 12, Shāradā, and the same. Kriyāshaktipradhānāyāh shabda-shabdārthakāranam

Prakriter bindurupinyāh shabdabrahmābhavat param.

As the Kulārṇava Tantra (Khanda 5, Ullāsa I) says, the one Brahman has twofold aspect as Paramabrahman (transcendent) and Shabda-

The Brahman as the source of language (Shabda) and ideas on one hand, and the objects (Artha) they denote on the other, is called Shabdabrahman, or the Logos.<sup>1</sup> From this differentiating Bindu in the form of Prakriti are evolved the Tattvas of Mind and Matter in all their various forms, as also the Lords of the Tattvas (Tattvesha)—that is, their directing intelligences—Shambhu,<sup>2</sup> the presiding Devatā over the Ājñā Chakra, the centre of the mental faculties; and Sadāshiva, Īsha, Rudra, Vishnu, Brahmā, the Devatās of the five forms of Matter, concluding with Prithivī (“earth”) in the Mūlādhāra centre, wherein the creative Shakti, having finished Her work, again rests, and is called Kundalinī.

Just as the atom consists of a static centre round which moving forces revolve, so in the human body Kundalinī in the “Earth-Chakra” is the static centre (Kendra) round which She in kinetic aspect as the forces of the body works. The whole body as Shakti is in ceaseless movement. Kundalī Shakti is the immobile support of all these operations. When She is aroused and Herself moves upwards, She withdraws with and into Herself these moving Shaktis,

brahman (immanent). Shabdabrahmaparambrahmabhedenā brahmanor dvaividhyam uktam. (And see also Shrimad Bhāgavata, 6 Skandha, 16 Ch.) Tena shabdārtharūpavishishtasya shabdabrahmatvam avadhāritam (Prānatoshinī, 13).

<sup>1</sup> It is said in the Prānatoshinī, p. 22, that Shambhu is the “associate of time” (Kālabandhu), because Kāla in the form of Nāda assists in giving birth to Him and the other Devatās.

<sup>2</sup> Atha bindvātmanah shambhoh kālabandhoh kalātmanah  
Ajāyata jagat-sākshī sarvavyāpī sadāshivah  
Sadāshivāt bhaved Īshas tato Rudrasamudbhavah  
Tato Vishnus tato Brahmā teshām evam samudbhavah.

(Ch. I, vv. 15, 16.)

Here they are mentioned in connection with the form creation (Arthasrishti). The Prānatoshinī says: Atrā arthasrishtau punah rudrādinām utpattistu artharūpena. Pūrvam teshām utpattih shabdārūpena, ato na paunaruktyam iti kalā māyā tadātmanas tadutpannatvāt.

and then unites with Shiva in the Sahasrāra Lotus. The process upward (evolution) is the reverse of the involution above described. The Worlds are dissolved (laya) from time to time for all beings. The perfected yogī dissolves the Universe for all time for himself. Yoga is thus Laya.

Before proceeding to a description of the Chakras it is, firstly, necessary to describe more fully the constituents of the body—that is, the Tattvas mentioned, extending from Prakriti to Prithivī. It is of these Tattvas that the Chakras are centres. Secondly, an explanation is required of the doctrine of “Sound” (Shabda), which exists in the body in the three inner states (Parā, Pashyantī, Madhyamā), and is expressed in uttered speech (Vaikharī). This will help the reader to an understanding of the meaning of Mantra or manifested Shabda, and of the “Garland of Letters” which is distributed throughout the six bodily centres.



### III

#### EMBODIED CONSCIOUSNESS (JĪVĀTMĀ)

THE Transcendental Consciousness is called the Supreme Self or Ātmā. The consciousness which is either in fact embodied or liable to be embodied is the Jīvātmā. These are but names for differing aspects of the same Self or Ātmā. In the first case Consciousness is liberated from, and in the second it is with, form. As Consciousness is in itself formless, form is derivable from its power (Shakti). This power is Prakriti Shakti—that is, the immediate source and the constituent of Mind and Matter. The corresponding consciousness-aspect of the same power is called Purusha. This term is sometimes applied to the Supreme, as in the name Brahmaṇḍapurusha.<sup>1</sup> Here is meant a limited consciousness—limited by the associated Prakriti and Her products of Mind and Matter. In this sense the term Purusha does not mean merely a human being, or indeed any animal, but all beings and things which are centres of expressed or hidden consciousness. In this sense an atom of sand is a Purusha—that is, a consciousness identifying itself with that particular form of solid matter faintly showing such consciousness in atomic memory and in its response to stimuli. For with that with which man identifies himself that he becomes. This is from the philosophical aspect. More popularly by Purusha, as by

<sup>1</sup> So it is said Purushān na parang kinchit sā kāshthā sā pārā gatih.

Jiva, is meant sentient being with body and senses—that is, organic life.<sup>1</sup> Man is a microcosm (Kshudrabrahmānda).<sup>2</sup> The world is the macrocosm (Brahmānda). There are numberless worlds, each of which is governed by its own Lords, though there is but one great Mother of all whom these Lords themselves worship, placing on their heads the dust of Her feet. In everything there is all that is in anything else. There is thus nothing in the universe which is not in the human body. There is no need to throw one's eyes into the heavens to find God. He is within, being known as the "Ruler within" (Antaryāmin) or "Inner self" (Antarātmā).<sup>3</sup> All else is His power as Mind and Matter. Whatever of Mind or Matter exists in the universe exists in some form or manner in the human body. So as already stated it is said in the Vishvasāra Tantra: "What is here is there. What is not here is nowhere."<sup>4</sup> In the body there are the Supreme Shiva-Shakti who pervade all things. In the body is Prakriti Shakti and all Her products. In fact, the body is a vast magazine of power (Shakti). The object of the Tantric

<sup>1</sup> Dehendriyādiyuktah chetano jivah. The Kulārṇava Tantra, I. 7-9, describes the Jīvas as parts of Shiva enveloped in Māyā (which gives them the false notion of separation from Him), like sparks issuing from fire—an old Vedāntic idea. As, however, Jiva in Māyāvāda Vedānta is really Brahman (jīvo brahmaiva nāparah) there is according to such doctrine in reality no independent category called Jiva (Na hi jīvo nāma kashchit svatantrah padārthah). Ātmā is called Jiva when with upādhi—that is, body, etc. Philosophically, all Ātmā with upādhi (attribute) is Jiva.

<sup>2</sup> "Little egg (spheroid) of Brahmā."

<sup>3</sup> The Jñānārṇava Tantra (XXI. 10) says that "antah" means secret and subtle, for the Ātmā, fine like an atom, is within everything. This is the bird Hangsah which disports in the Lake of Ignorance. On dissolution, when it is Sanghārarūpī, Ātmā is revealed. The Mother is the Antaryāmin of the Devatās also, such as the five Shivas, Brahmā, etc.; for She is Parabrahmānandarūpā, Paraprakāśharūpā, Sadrūpā, and Chidrūpā, and thus directs them (Trishatī, II. 47).

<sup>4</sup> Yad ihāsti tad anyatra yan nehāsti na tat kvachit—an Indian version of the Hermetic maxim, "As above, so below".

rituals is to raise these various forms of power to their full expression. This is the work of Sādhana. The Tantras say that it is in the power of man to accomplish all he wishes if he centres his will thereon. And this must be so, for man is in his essence one with the Supreme Lord (Īshvara), and the more he manifests Spirit the greater is he endowed with its powers. The centre and root of all his powers is Kundalī Shakti. The centre in which the quiescent consciousness is realised is the upper brain or Sahasrāra, whence in the case of the Yogī, the Prāna escapes through the Brahmarandhra at death. (See Plate VIII.) The Mind and Body are constituted of the products of Prakriti. Both having the same origin, each, whether Mind or Matter, are "material" things—that is, they are of the nature of forces,<sup>1</sup> and limited instruments through which Consciousness functions, and thus, though itself unlimited, appears to be limited. The light in a lantern is unaffected, but its manifestation to those without is affected by the material through which the light shines. Prakriti is not scientific Matter. The latter is only its grossest product, and has no lasting existence. Prakriti is the ultimate "material" or substantive cause of both Mind and Matter, and the whole universe which they compose. It is the mysterious fructescent womb (Yoni) whence all is born.<sup>2</sup>

<sup>1</sup> So Herbert Spencer holds, in conformity with Indian doctrine, that the universe, whether physical or psychical, is a play of force which in the case of matter we as the self or mind experience as object. As to Mind and Matter see my volumes so entitled.

<sup>2</sup> The word has been said to be derived from *Kṛi* and the affix *ktin*, which is added to express *bhāva*, or the abstract idea, and sometimes the Karma, or object of the action, corresponding with the Greek affix *sis*. *Ktin* inflected in the nominative becomes *tih*, *tis*. Prakriti is therefore has been said to correspond with *φύσις* (nature) of the Greeks (Banerjee, "Dialogues on Hindu Philosophy," 24). It is also called Pradhāna. Pra + dhā + anat = Pradhatte sarvam ātmani, or that which contains all things in itself; the source and receptacle of all matter and form. Pradhāna also literally means "chief" (substance), for according to Sāṅkhya it is the real creator.

39783





What She is in Herself cannot be realised. She is only known by Her effects.<sup>1</sup> Mūlaprakriti is the noumenal cause of the phenomenal world from which creation arises.<sup>2</sup> Ultimately, as it is in itself (Svarūpa), Prakriti Shakti, like all else, is Consciousness, for Consciousness as Power and Consciousness are one.<sup>3</sup> Consciousness, however, assumes the role of Prakriti—that is, creative power—when evolving the universe. Her substance consists of the Gunas or modes of this natural principle which are called Sattva, Rajas, Tamas.<sup>4</sup> The general action of Shakti is to veil consciousness. Prakriti, in fact, like the *materia prima* of the Thomistic philosophy, is a *finitising* principle. To all seeming, it finitises and makes form in the infinite formless Consciousness.<sup>5</sup> So do all the Gunas. But one

<sup>1</sup> See the splendid Hymn to Prakriti in Prapanchasāra Tantra, Vol. III, "Tantrik Texts". What can be seen by the eyes can be defined, but not She. "It cannot be seen by the eyes." Kena Up., 1-6: "Yat chakshushā na pashyati." She is beyond the senses. Hence the Trishatī addresses the Devī (II. 44) as idrigityavinirdeshyā (who is not to be particularly pointed out as being this or that). See Shāradā Tilaka, Vāmakeshvara, and Vishvasāra Tantras, cited in Prānatoshinī, p. 24. She is ineffable and inconceivable: with form (Vikriti), yet Herself (Mūlaprakriti) formless. Mahānirvāna Tantra, IV. 33-35. Thus Sāyana (Rig Veda, X. 129, 2) says that, whilst Māyā is Anirvāchyā (indefinable), since it is neither Sat nor Asat, Chit is definable as Sat.

<sup>2</sup> Kriteh prārambho yasyāh. That is, by which creation (Srishti) maintenance (Sthiti), and dissolution (Laya) are done (Prakriyate kāryādikam anayā).

<sup>3</sup> See Sadānanda's Comm. on 4th Mantra of Isha Up. "The changeless Brahman which is consciousness appears in creation as Māyā which is Brahman (Brahmamayī) consciousness (Chidrūpinī), holding in Herself unbeginning (anādi) Kārmik tendencies (Karmasangskāra) in the form of the three Gunas. Hence She is Gunamayī despite being Chinmayī. And as there is no second principle these Gunas are Chit-Shakti."

<sup>4</sup> The three Gunas are Prakriti. The Devī, as in the form of Prakriti, is called Trigunātmikā (who is composed of the three Gunas). All nature which issues from Her, the Great Cause (Mahākāranasvarūpā), is also composed of the same Gunas in different states of relation.

<sup>5</sup> See an article of mine in the *Indian Philosophical Review*, "Shakti and Māyā," reproduced in 2nd Ed., "Shakti and Shākta".

does it less and another more. The first is Sattvaguna, the function of which, relative to the other Gunas, is to *reveal* consciousness. The greater the presence or power of Sattvaguna, the greater the approach to the condition of Pure Consciousness. Similarly, the function of Tamas Guna is to suppress or *veil* consciousness. The function of Rajasguna is to *make active*—that is, it works on Tamas to suppress Sattva, or on Sattva to suppress Tamas.<sup>1</sup> The object and the effect of evolution, as it is of all Sādhana, is to develop Sattvaguna. The Gunas always coexist in everything, but variously predominate. The lower descent is made in the scale of nature the more Tamasguna prevails, as in so-called “brute substance,” which has been supposed to be altogether inert. The higher ascent is made the more Sattva prevails. The truly Sāttvik man is a divine man, his temperament being called in the Tantras Divyabhāva<sup>2</sup>. Through Sattva-guna passage is made to Sat, which is Chit or pure Consciousness, by the Siddhayogī, who is identified with Pure Spirit.

Prakriti exists in two states, in one of which (so far as any effect is concerned)<sup>3</sup> She is quiescent. The Gunas are then in stable equilibrium, and not affecting one another. There is no manifestation. This is the unmanifest (Avyakta), the potentiality of natural power (*natura*

<sup>1</sup> In the words of Professor P. Mukhyopadhyaya, dealing with the matter monistically, these are the three elements of the Life-Stress on the surface of pure Consciousness—namely, presentation (Sattva), movement (Rajas), and veiling (Tamas), which are the three elements of creative evolution (“The Patent Wonder,” p. 19).

Those in whom Rajas Guna is predominant, and who work that Guna to suppress Tamas, are Vira (hero), and the man in whom the Tamasguna prevails is a Pashu (animal).

<sup>3</sup> The three gunas are essentially changeful. Nāparināmya kshana-mapyavatishthante gunāḥ (the gunas do not remain for a moment without movement). Vāchaspati Misra; Sāṅkhya-Tattva-Kaumudī, 16th Kārikā. The movement is twofold: (a) Sarūpaparināma or Sadrishā parināma in dissolution, and (b) Virūpaparināma in creation.

*naturans*).<sup>1</sup> When, however, owing to the ripening of Karma, the time for creation takes place, there is a stirring of the Gunas (Gunakshobha) and an initial vibration (Spandana), known in the Mantra Shāstra as Cosmic Sound (Sabdabrahman). The Gunas affect one another, and the universe made of these three Gunas is created. The products of Prakriti thus evolved are called Vikāra or Vikriti.<sup>2</sup> Vikriti is manifest (Vyakta) Prakriti (*natura naturata*). In the infinite and formless Prakriti there appears a strain or stress appearing as form. On the relaxation of this strain in dissolution forms disappear in formless Prakriti, who as power (Shakti) re-enters the Brahman-Consciousness. These Vikritis are the Tattvas issuing from Prakriti,<sup>3</sup> the Avidyā Shakti—namely, the different categories of Mind, Senses, and Matter.

The bodies are threefold: causal (Kāranasharīra, or Parasharīra, as the Shaivas call it), subtle (Sūkshma-sharīra), and gross (Sthūlasharīra). These bodies in which the Ātmā is enshrined are evolved from Prakriti Shakti, and are constituted of its various productions. They form

<sup>1</sup> This is, in fact, the definition of Prakriti as opposed to Vikriti: Sattvarajastamasāṅg sāmyāvasthā prakritih. Sāṅkhya Kaumudi Kārikā 3: Sāṅkhya Pravachana, I. 61.

<sup>2</sup> Vikāra or Vikriti is something which is really changed, as curd from milk. The former is a Vikriti of the latter. Vivartta is apparent but unreal change, such as the appearance of what was and is a rope as a snake. The Vedāntasāra thus musically defines the two terms:

Satattvato' nyathāprathā vikāra ityudīritah  
Atattvato' nyathāprathā vivartta ityudīritah.

Under V. 40 of the Shatchakra the commentator speaks of Vikriti as a reflection (Pratibimbātā) of Prakriti. It is Prakriti modified.

<sup>3</sup> As already explained, there are Tattvas which precede the Purusha-Prakriti Tattvas. Etymologically Tattva is an abstract derivation from the pronoun "Tat" (that), or Thatness, and may, it has been pointed out, be compared with the Hæceitas of Duns Scotus. The Tattva in a general sense is Truth or Brahman. But in the Sāṅkhya it has a technical sense, being employed as a concrete term to denote the eight "producers," the sixteen "productions," and the twenty-fifth Tattva or Purusha.



the tabernacle of the Spirit (Ātmā), which as the Lord is "in all beings, and who from within all beings controls them".<sup>1</sup> The body of the Lord (Īshvara) is pure Sattva-guna (Shuddhasattvagunapradhāna).<sup>2</sup> This is the aggregate Prakriti or Māyā of Him or Her as the Creator-Creatrix of all things. Jīva, as the Kulārṇava Tantra<sup>3</sup> says, is bound by the bonds (Pāsha); Sadāshiva is free of them.<sup>4</sup> The former is Pashu, and the latter Pashupati, or Lord of Pashus (Jīvas). That is, Ishvari<sup>5</sup> is not affected by Her own Māyā. She is all-seeing, all-knowing, all-powerful. Īshvara thus rules Māyā. Jīva is ruled by it. From this standpoint the Mother and Her child the Jīva are not, thus, the same. For the latter is a limited consciousness subject to error, and governed by that Māyā-shakti of Hers which makes the world seem to be different from what it in its essence is. The body of Jīva is therefore known as the individual Prakriti or Avidyā, in which there is impure Sattva, and Rajas and Tamas (Malinasattvagunapradhāna). But in the Mother are all creatures. And so in the Trishatī<sup>6</sup> the Devī is called "in the form of one and many letters" (Ēkānekāksharākṛitih). As Ekā She is the Ajuāna which is pure Sattva and attribute

<sup>1</sup> Yah sarveshu bhūteshu tishthan; yah sarvāni bhūtāny antaro yamayati (Brih. Up., iii. 7, 15). The Jīva is thus Chaitanyarūpa with the Upādhi ajnāna and its effects, mind and body, and which is Abhimānin, or attributor to itself, of the waking, etc., states.

<sup>2</sup> Shankara's Bhāṣya, II. 3-45. The Jīva is Chaitanya distinguished by Upādhi. The latter term means distinguishing property, attribute, body, etc., and here body (Deha), senses (Indriya), mind (Manas, Buddhi), etc. (ib. I. 2-6).

<sup>3</sup> 1 Khanda 5, Tantrik Texts.

<sup>4</sup> Pāshabaddho bhavēj jivah pāshamuktah sadāshivah (Kulārṇava Tantra, IX. 48), upon which the author of the Prānatoshinī, who cites this passage, says: "Thus the identity of Shiva and Jīva is shown" (iti shivajīvayor aikyam uktam).

<sup>5</sup> Feminine of Īshvara. Some worship Shiva, some Devī. Both are one.

<sup>6</sup> Comm. by Shankara on v. 23.

(Upādhi) of Īshvara; as Anekā She is Upādhi or vehicle of Jīva. Whilst Īshvara is one, Jīvas are many,<sup>1</sup> according to the diversity in the nature of the individual Prakriti caused by the appearance of Rajas and Tamas in it in differing proportions. The Ātmā appears as Jīva in the various forms of the vegetable, animal, and human worlds.

The first or *Causal Body* of any particular Jīva, therefore, is that Prakriti (Avidyā Shakti) which is the cause of the subtle and gross bodies of this Jīva which are evolved from it. This body lasts until liberation, when the Jīvātmā ceases to be such and is the Paramātmā or bodiless Spirit (Videha Mukti). The Jīva exists in this body during *dreamless sleep* (Sushupti).

The second and third bodies are the differentiations through evolution of the causal body, from which first proceeds the subtle body, and from the latter is produced the gross body.

The *Subtle Body*, which is also called Linga Sharīra or Puryashtaka, is constituted of the first evolutes (Vikriti) from the causal Prakritic body—namely, the Mind (Antahkarana), the internal instrument, together with the external instruments (Bāhyakarana), or the Senses (Indriya), and their supersensible objects (Tanmātra). The third or *gross body* is the body of “matter” which is the gross particular object of the senses<sup>2</sup> derived from the supersensibles.

Shortly, this subtle body may be described as the Mental Body, as that which succeeds is called the gross body, of Matter. Mind is considered by itself, that is as dissociated from Consciousness which is never the case, an unconscious force which breaks up into particulars the

<sup>1</sup> According to another Vedāntic view there is only one jīva.

<sup>2</sup> The definition of a Bhūta (sensible matter) is that which can be seen by the outer organ, such as the eye, ear, etc.

Experience-Whole which is Chit. It is called the "working within" or "internal instrument" (Antah-karana), and is one only, but is given different names to denote the diversity of its functions.<sup>1</sup> The Sāṅkhya thus speaks of Buddhi, Ahangkāra, Manas, to which the Vedānta adds Chitta, being different aspects or attributes (Dharma) of Mind as displayed in the psychical processes by which the Jīva knows, feels, and wills.

These may be considered from the point of view of evolution—that is, according to the sequence in which the limited experience of the Jīva is evolved—or from that in which they are regarded after creation, when the experience of concrete sense objects has been had. According to the former aspect, Buddhi or Mahat Tattva is the state of mere presentation; consciousness of being only, without thought of "I" (Ahangkāra), and unaffected by sensations of particular objects (Manas and Indriyas). It is thus the impersonal Jīva Consciousness. Ahangkāra, of which Buddhi is the basis, is the personal consciousness which realises itself as a particular "I," the experiencer. The Jīva, in the order of creation, first experiences in a vague general way without consciousness of the self, like the experience which is had immediately on waking after sleep. It then refers this experience to the limited self, and has the consciousness "I am So-and-so".

Manas is the desire which follows on such experience, and the Senses (Indriya) and their objects are the means whereby that enjoyment is had which is the end of all will to life. Whilst, however, in the order of evolution Buddhi is the first principle, in the actual working of the Antah-karana after creation has taken place it comes last.

It is more convenient, therefore, to commence with the sense-objects and the sensations they evoke. The

<sup>1</sup> Sāṅkhya Pravachana Sūtra, II. 16. See my vol. on "Mind".



experiencer is affected by Matter in five different ways, giving rise in him to the sensations of hearing, touch and feel,<sup>1</sup> colour and form<sup>2</sup> and sight, taste, and smell.<sup>3</sup> But sensible perception exists only in respect of particular objects and is thus perceived in its variations only. But there exist also general elements of the particulars of sense-perception. That general ideas may be formed of particular sense-objects indicates, it is said,<sup>4</sup> their existence in some parts of the Jiva's nature as facts of experience; otherwise the generals could not be formed from the particulars given by the senses as the physical facts of experience. This general is called a Tanmātra, which means the "mere thatness," or abstract quality, of an object. Thus, the Tanmātra of a sound (Shabdatanmātra) is not any particular sensible form of it, but the "thatness" of that sound—that is, that sound apart from any of its particular variations stated. The Tanmātras have, therefore, aptly been called the "generals of the sense particulars"<sup>5</sup>—that is, the general elements of sense perception. These necessarily come into existence when the senses (Indriya) are produced; for a sense necessitates something which can be the object of sensation. These Sūkshma (subtle) Bhūtas, as they are also called, are not ordinarily themselves perceived, for they are supersensible (Atīndriya). Their existence is only

<sup>1</sup> See *post*; also my volume on "Matter".

<sup>2</sup> Rūpā is primarily colour. By means of colour form is perceived, for a perfectly colourless thing is not perceivable by the gross senses.

<sup>3</sup> The other objects of the senses are the speakable, prehensible, approachable, excitable (that which is within the genitals), and excretable. "Each sense is suited to a particular class of influences—touch to solid pressure, hearing to aerial pressure, taste to liquid, light to luminous rays" (Bain: "Mind and Body," p. 22, 1892).

See Sāṅkhya Pravachana Sūtra, II. 26-28, 40; Sāṅkhya Tattva Kaumudī, 27 Kārikā.

<sup>4</sup> See for this in greater detail J. C. Chatterji's "Kashmir Shaivism," 125.

<sup>5</sup> See *post*.

mediately perceived through the gross particular objects of which they are the generals, and which proceed from them. They can be the objects of immediate (Pratyaksha) perception only to Yogis.<sup>1</sup> They are, like the gross sense-objects derived from them, five in number—namely, sound (Shabdatanmātra), touch and feel<sup>2</sup> (Sparshatanmātra), colour and form (Rūpatanmātra), flavour (Rasatanmātra), and odour (Gandhatanmātra) as universals. Each of these evolves from that which precedes it.<sup>3</sup>

Sensations aroused by sense-objects are experienced by means of the outer instruments (Bāhyakarana) of the Lord of the body, or senses (Indriya), which are the gateways through which the Jīva receives worldly experience. These are ten in number, and are of two classes: *viz.*, the five organs of sensation or perception (Jñānendriya), or ear (hearing), skin (feeling by touch), eye (sight), tongue (taste), and nose (smell); and the five organs of action (Karmendriya), which are the reactive response which the self makes to sensation—namely, mouth, hands, legs, anus, and genitals, whereby speaking, grasping, walking, excretion, and procreation, are performed, and through which effect is given to the Jīva's desires. These are afferent and efferent impulses respectively.

The Indriya, or sense, is not the physical organ, but the faculty of mind operating through that organ as its instrument. The outward sense-organs are the usual means whereby on the physical plane the functions of hearing and so forth are accomplished. But, as they are mere instruments and their power is derived from the mind, a Yogī

<sup>1</sup> So it is said Tāni vastūni tanmātrādīni pratyaksha-vishayāni (that is, to Yogis).

<sup>2</sup> Whereby the thermal quality of things is perceived.

<sup>3</sup> In a general way the last four correspond with the Vaisheṣhika Paramāṇus. There are differences, however. Thus, the latter are eternal (Nitya) and do not proceed from one another.

may accomplish by the mind only all that may be done by means of these physical organs without the use of the latter.

With reference to their physical manifestations, but not as they are in themselves, the classes into which the Indriyas are divided may be described as the sensory and motor nervous systems. As the Indriyas are not the physical organs, such as ear, eye, and so forth, but faculties of the Jiva desiring to know and act by their aid, the Yogī claims to accomplish without the use of the latter all that is ordinarily done by their means. So a hypnotised subject can perceive things, even when no use of the special physical organs ordinarily necessary for the purpose is made.<sup>1</sup> The fact of there being a variety of actions does not necessarily involve the same number of Indriyas. An act of "going" done by means of the hand (as by a cripple) is to be regarded really as an operation of the Indriya of feet (Padendriya), even though the hand is the seat of the Indriya for handling.<sup>2</sup> By the instrumentality of these Indriyas things are perceived and action is taken with reference to them. The Indriyas are not, however, sufficient in themselves for this purpose. In the first place, unless attention (Ālochana) co-operates there is no sensation at all. To be "absent-minded" is not to know what is happening.<sup>3</sup> Attention must therefore co-operate with the senses before the latter can "give" the experiencer anything at all.<sup>4</sup> Next, at one and the same moment the experiencer is subject to receive a countless number of sensations which

<sup>1</sup> See "Kashmir Shaivism," by J. C. Chatterji, p. 120. Thus Professor Lombroso records the case of a woman who, being blind, read with the tip of her ear, tasted with her knees, and smelt with her toes.

<sup>2</sup> Tantrasāra Āhnika, 8.

<sup>3</sup> See "Kashmir Shaivism," p. 112.

<sup>4</sup> So in the Brihadāranyaka Upanishad, I. 3-27, it is said: "My Manas (mind) was diverted elsewhere. Therefore I did not hear."



come to and press upon him from all sides. If any of these is to be brought into the field of consciousness, it must be selected to the exclusion of others. The process of experience is the selection of a special section from out of a general whole, and then being engaged on it, so as to make it one's own, either as a particular object of thought or a particular field of operation.<sup>1</sup> Lastly, as Western psychology holds, the senses give not a completed whole, but a manifold—the manifold of sense. These “points of sensation” must be gathered together and made into a whole. These three functions of attention, selection, and synthesising the discrete manifold of the senses, are those belonging to that aspect of the mental body, the internal agent (Antahkarana), called Manas.<sup>2</sup> Just as Manas is necessary to the senses (Indriya), the latter are necessary for Manas. For the latter is the seat of desire, and cannot exist by itself. It is the desire to perceive or act, and therefore exists in association with the Indriyas.

Manas is thus the leading Indriya, of which the senses are powers. For without the aid and attention of Manas the other Indriyas are incapable of performing their respective offices; and as these Indriyas are those of perception and action, Manas, which co-operates with both, is said to partake of the character of both cognition and action.

Manas, through association with the eye or other sense, becomes manifold, being particularised or differentiated by its co-operation with that particular instrument, which cannot fulfil its functions except in conjunction with Manas.

<sup>1</sup> So, in the Text here translated *post*, Manas is spoken of as a door-keeper who lets some enter, and keeps others outside.

<sup>2</sup> See “Kashmir Shaivism,” 94-114. This is the Sāṅkhyan and Vedāntic definition. According to the Vaiśeṣika, Manas is that which gives knowledge of pleasure, pain, and Jivātmā (I am So-and-so).

Its function is said to be Sangkalpa-Vikalpa. That is, selection and rejection from the material provided by the Jñānendriya. When, after having been brought into contact with the sense-objects, it selects the sensation which is to be presented to the other faculties of the mind, there is Sangkalpa. The activity of Manas, however, is itself neither intelligent result nor moving feelings of pleasure or pain. It has not an independent power to reveal itself to the experiencer. Before things can be so revealed and realised as objects of perception, they must be made subject to the operation of Āhangkāra and Buddhi, without whose intelligent light they would be dark forms unseen and unknown by the experiencer, and the efforts of Manas but blind gropings in the dark. Nor can the images built up by Manas affect of themselves the experiencer so as to move him in any way until and unless the experiencer identifies himself with them by Āhangkāra—that is, by making them his own in feeling and experience. Manas, being thus an experience of activity in the dark, unseen and unrevealed by the light of Buddhi, and not moving the experiencer until he identifies himself with it in feeling, is one in which the dark veiling quality (Tamas guna) of Shakti Prakriti is the most manifest.<sup>1</sup> This Guna also prevails in the Indriyas and the subtle objects of their operation (Tanmātra).

Āhangkāra the “I-maker” is self-arrogation<sup>2</sup>—that is, the realisation of oneself as the personal “I” or self-consciousness of worldly experience, in which the Jīva thinks of himself as a particular person who is in relation with the objects of his experience. It is the power of

<sup>1</sup> See “Kashmir Shaivism,” p. 116, where the author cites the dictum of Kant that perceptions (Anschauung) without conceptions are blind.

<sup>2</sup> Abhimāna. Abhimāno'hangkārah. See Sāṅkhya Tattva Kaumudi, 24 Kārikā, and Bk. II, Sūtra 16, Sāṅkhya Pravachana Sūtra.

self-arrogation whereby all that constitutes man is welded into one Ego, and the percept or concept is referred to that particular thinking subject and becomes part of its experience. When, therefore, a sensation is perceived by Manas and determined by Buddhi, Ahangkāra says : "It is I who perceive it."

This is the "I" of phenomenal consciousness as distinguished from "this" the known. Buddhi functions with its support.<sup>1</sup> Buddhi considered with relation to the other faculties of experience is that aspect of the Antahkarana which determines (Adhyavasāyātmikā buddhih).<sup>2</sup> "A man is said to determine (Adhyavasyati) who, having perceived (Manas), and thought, 'I am concerned in this matter' (Ahangkāra), and thus having self-arrogated, comes to the determination, 'This must be done by me' (Kartavyam etat mayā)."<sup>3</sup> "Must be done" here does not refer to exterior action only, but to mental action (Mānasikriyā) also, such as any determination by way of the forming of concepts and percepts ("It is so") and resolutions ("It must be done"). Buddhi pervades all effects whatever other than itself. It is the principal Tattva because it pervades all the instruments (Indriya), is the receptacle of all the Sangskāras or Kārmic tendencies, and is in Sāṅkhya the seat of memory.<sup>4</sup> It is the thinking principle which forms concepts or general ideas acting through the instrumentality of Ahangkāra, Manas, and the Indriyas. In the operations of the senses Manas is the principal; in the operation of Manas

<sup>1</sup> Tam ahangkāram upajīvyā hi buddhir adhyavasyati (Sāṅkhya-Tattva-Kaumudī, *supra*).

<sup>2</sup> Sāṅkhya-Pravachana, II. 13. The Sūtra has Adhyavasāyo buddhih; but, the Commentator points out that Buddhi is not to be identified with its functions. Buddhi is thus called Nishchayakārinī.

<sup>3</sup> Sāṅkhya-Tattva-Kaumudī, 23rd Kārikā: Sarvo vyavaharttā ālochya mattvā aham atrādhikṛita ityabhimatya kartavyam etat mayā iti adhyavasyati.

<sup>4</sup> Sāṅkhya-Pravachana, II. 40-44.



Ahangkāra is the principal; and in the operation of Ahangkāra Buddhi is the principal. With the instrumentality of all of these Buddhi acts, modifications taking place in Buddhi through the instrumentality of the sense functions.<sup>1</sup> It is Buddhi which is the basis of all cognition, sensation, and resolves, and makes over objects to Purusha—that is, Consciousness. And so it is said that Buddhi, whose characteristic is determination, is the charioteer; Manas, whose characteristic is Sangkalpavikalpa, is the reins; and the Senses are the horses. Jiva is the Enjoyer (Bhoktā)—that is, Ātmā conjoined with body, senses, Manas, and Buddhi.<sup>2</sup> In Buddhi Sattvaguna predominates; in Ahangkāra, Rajas; in Manas and the Indriyas and their objects, Tamas.

Chitta<sup>3</sup> in its special sense is that faculty (Vritti) by which the Mind first recalls to memory (Smaranam) that of which there has been previously Anubhava or Pratyaksha Jñāna—that is, immediate cognition. This Smaranam exists only to the extent of actual Anubhava. For remembrance is the equivalent of, and neither more nor less than, what has been previously known;<sup>4</sup> remembrance being the calling up of that. Chinta, again, is that faculty whereby the current of thought dwells, thinks, and contemplates upon (Chintā)<sup>5</sup> the subject so recalled by Smaranam, and previously known and determined by Buddhi. For such meditation (Dhyāna) is done through the recall and fixing the mind upon past percepts and

<sup>1</sup> Sāṅkhya Pravachana, II. 45, 39.

<sup>2</sup> Shankara's Commentary on Kathopanishad, 3rd Valli, 4th Mantra: Atmendriyamanoyuktang bhoktetyāhur manīṣinah; and see Sāṅkhya Pravachana, II. 47.

<sup>3</sup> Chetati anena iti chittam.

<sup>4</sup> So the Pātañjala Sūtra says: Anubhūtavishayāsampramoshah smritih (Nothing is taken away from the object perceived).

<sup>5</sup> Anusandhānātmikā antahkarana-vrittir iti vedāntah (It is the faculty of the Antahkarana which investigates in the Vedānta.)

*Handwritten:*  
25.8.86

concepts. According to Vedānta, Buddhi determines but once only, and the further recall and thought upon the mental object so determined is the faculty of the separate mental category called Chitta. Sāṅkhya, on the principle of economy of categories, regards Smaranam and Chintā to be functions of Buddhi.<sup>1</sup> In the works here translated and elsewhere Chitta is, however, currently used as a general term for the working mind—that is, as a synonym for the Antahkarana.<sup>2</sup>

To sum up the functions of the subtle body: the sense-objects (Bhūta, derived from Tanmātra) affect the senses (Indriya) and are perceived by Manas, are referred to the self by Ahangkāra, and are determined by Buddhi. The latter in its turn is illumined by the light of Consciousness (Chit), which is the Purusha; all the Principles (Tattva) up to and including Buddhi being modifications of apparently unconscious Prakriti. Thus all the Tattvas work for the enjoyment of the Self, or Purusha. They are not to be regarded as things existing independently by themselves, but as endowments of the Spirit (Ātmā). They do not work arbitrarily as they will, but represent an organised co-operative effort in the service of the Enjoyer, the Experiencer, or Purusha.

The subtle body is thus composed of what are called the “17,” viz., Buddhi (in which Ahangkāra is included), Manas, the ten senses (Indriya), and the five Tanmātra. No special mention is made of Prāna or Vital Principle by the Sāṅkhya, by which it is regarded as a modification of the Antahkarana, and as such is implicitly included. The

<sup>1</sup> Sāṅkhyashāstre cha chintāvrittikasya chittasya buddhāvevāntarbhāvah (In the Sāṅkhya Shāstra, Chitta, the function of which is Chintā, is included in Buddhi, I, 64).

<sup>2</sup> Chittam antahkarana-sāmānyam (Chitta is the Antahkarana in general): Sāṅkhya-Pravachana-Bhāshya.

Māyāvādins insert the Prāna pentad instead of the Tanmātra.<sup>1</sup>

The Jiva lives in his subtle or mental body alone when in the *dreaming* (Svapna) state. For the outside world of objects (Mahābhūta) is then shut out, and the consciousness wanders in the world of ideas. The subtle body or soul is imperishable until Liberation is attained, when the Jivātmā, or seemingly conditioned consciousness, ceases to be such, and is the Supreme Consciousness or Paramātmā, Nirguna Shiva. The subtle body thus survives the dissolution of the gross body of matter, from which it goes forth (utkraman), and "reincarnates"<sup>2</sup> (to use an English term) until liberation (Mukti). The Lingasharira is not all-pervading (Vibhu), for in that case it would be eternal (Nitya), and could not act (Kriyā). But it moves and goes (Gati). Since it is not Vibhu, it must be limited (parichchhinna) and of atomic dimension (Anuparimāna). It is indirectly dependent on food. For though the material body is the food-body (Annamaya), Mind is dependent on it when associated with the gross body. Mind in the subtle body bears the Sangskāras which are the result of past actions. This subtle body is the cause of the third or gross body.

The whole process of evolution is due to the presence of the will to life and enjoyment, which is a result of Vāsanā, or world-desire, carried from life to life in the Sangskāras, or impressions made on the subtle body by Karma, which is guided by Īshvara. In its reaching forth to the world, the Self is not only endowed with the faculties

<sup>1</sup> Sāṅkhya-Pravachana-Sūtra, III. 9. See my volume on "Life" (Prāna-Shakti).

<sup>2</sup> This is transmigration or pretyabhāva, which means "the arising again" (and again)—punarutpattiḥ pretyabhāvaḥ, as Gautama says. Pretya=having died, and Bhāva="the becoming (born into the world) again". "Again" implies habitualness: birth, then death, then birth, and so on, until final emancipation, which is Moksha, or Apavarga (release), as the Nyāya calls it.



of the subtle body, but with the gross objects of enjoyment on which those faculties feed. There therefore comes into being, as a projection of the Power (Shakti) of Consciousness, the *gross body* of matter called Sthūla Sharīra.

The word Sharīra comes from the root "*Shri*," to decay; for the gross body is at every moment undergoing molecular birth and death until Prāna, or vitality, leaves the organism, which, as such, is dissolved. The Soul (Jivātmā) is, when it leaves the body, no longer concerned therewith. There is no such thing as the resurrection of the same body. It returns to dust, and the Jīva when it reincarnates does so in a new body, which is nevertheless, like the last, suited to give effect to its Karma.

The Sthūla Sharīra, with its three Doshas, six Koshas, seven Dhātus, ten Fires, and so forth,<sup>1</sup> is the perishable body composed of compounds of five forms of gross sensible matter (Mahābhūta), which is ever decaying, and is at the end dissolved into its constituents at death.<sup>2</sup> This is the Vedāntik body of food (Annamaya Kosha), so called because it is maintained by food which is converted into chyle (Rasa), blood, flesh, fat in bone, marrow and seed-components of the gross organism. The Jīva lives in this body when in the *waking* (Jāgrat) state.

The human, physical, or gross body is, according to Western science, composed of certain compounds, of which the chief are water, gelatine, fat, phosphate of lime, albumen, and fibrine, and of these water constitutes some two-thirds of the total weight. These substances are composed of simpler non-metallic and metallic elements, of which the chief are oxygen (to the extent of about two-thirds),

<sup>1</sup> See Introduction to my edition of Prapanchasāra Tantra, Vol. III, "Tantrik Texts".

<sup>2</sup> Decay and death are two of the six Ūrmis which, with hunger and thirst, grief and ignorance, are characteristics of the body (Deha-dharma): Prapanchasāra Tantra, II.

hydrogen, carbon, nitrogen, calcium, and phosphorus. Again, to go one step farther back, though the alleged indestructibility of the elements and their atoms is still said by some to present the character of a "practical truth," well-known recent experiments go to re-establish the ancient hypothesis of a single Primordial Substance to which these various forms of matter may be reduced, with the resultant of the possible and hitherto derided transmutation of one element into another; since each is but one of the plural manifestations of the same underlying unity.

Recent scientific research has shown that this original substance cannot be scientific "matter"—that is, that which has mass, weight, and inertia. Matter has been dematerialised and reduced, according to current hypotheses, to something which differs profoundly from "matter" as known by the senses. This ultimate substance is stated to be Ether in a state of motion. The present scientific hypothesis would appear to be as follows: The ultimate and simplest physical factor from which the universe has arisen is motion of and in a substance called "ether," which is not scientific "matter". The motions of this substance give rise from the realistic point of view to the notion of "matter". Matter is thus at base one, notwithstanding the diversity of its forms. Its ultimate element is on the final analysis of one kind, and the differences in the various kinds of matter depend on the various movements of the ultimate particle and its succeeding combinations. Given such unity of base, it is possible that one form of matter may pass into another.

The Indian theory here described agrees with the Western speculations to which we have referred, that what the latter calls scientific or ponderable matter does not permanently exist, but says that there are certain motions or forces (five in number) which produce solid matter, and

which are ultimately reducible to ether (Ākāsha). Ākāsha, however, and scientific "Ether" are not in all respects the same. The latter is an ultimate substance, not "matter," having vibratory movements and affording the medium for the transmission of light. Ākāsha is one of the gross forces into which the Primordial Power (Prakriti-Shakti) differentiates itself. Objectively considered it is a vibration<sup>1</sup> in and of the substance of Prakriti of which it is a transformation in which the other forces are observed to be operating. Lastly, Ākāsha is not an ultimate, but is itself derived from the supersensible Tanmātra, with its quality (Guna) whereby Ākāsha affects the senses; and this Tanmātra is itself derived from the mental I-making principle (Ahaṅkāra), or personal consciousness produced from the superpersonal Jīva-consciousness as such (Buddhi), emanating from the root-energy, or Prakriti-Shakti the cause and basis of all forms of "material" force or substance. At the back of both "matter" and mind, there is the creative energy (Shakti) of the Supreme who is the cause of the universe and Consciousness itself.

Matter affects the Jīva in five different ways, giving rise in him to the sensations of smell, taste, sight, touch and feel, and hearing.

As already explained, the Tanmātras are supersensible, being abstract qualities, whilst the senses perceive their variations in particular objects only. These sense-particulars are produced from the generals or Universals.

<sup>1</sup> It is Spandanashīla (vibratory), according to Sāṅkhya; for the products share the character of the original vibrating Prakriti, and these products are not, like Prakriti itself, all-pervading (Vibhu). The Vaisheshika Sūtrakāra regards it as a motionless, colourless (Nirūpa) continuum (Sarvavyāpī). It is not an effect and is Vibhu, therefore it cannot vibrate (Gatikriyā). The Commentators argue that, as it is a Dravya, or thing, it must possess the general quality (Dharma) of Dravya or Kriyā—that is, action. See my Volume on "Matter".



From the Shabda Tanmātra and from the combinations of the latter with the other Tanmātras are produced the gross Bhūtas (Mahābhūta), which as things of physical magnitude perceivable by the senses approach the Western definition of discrete sensible "matter". These five Mahābhūtas are Ākāsha (Ether), Vāyu (Air), Tejas (Fire), Apas (Water), and Prithivī (Earth). Their development takes place from the Tanmātra, from one unit of that which is known in sensible matter as mass (Tamas), charged with energy (Rajas) by the gradual accretion of mass and redistribution of energy. The result of this is that each Bhūta is more gross than that which precedes it until "Earth" is reached. These five Bhūtas have no connection with the English "elements" so called, nor, indeed, are they elements at all, being derived from the Tanmātra. Dynamically and objectively considered they are (proceeding from Ākāsha) said to be five forms of motion, into which Prakriti differentiates itself: *viz.*, non-obstructive, all-directed motion radiating lines of force in all directions, symbolised as the "Hairs of Shiva,"<sup>1</sup> affording the space (Ākāsha) in which the other forces operate; transverse motion<sup>2</sup> and locomotion in space (Vāyu); upward motion giving rise to expansion (Tejas); downward motion giving rise to contraction (Apas); and that motion which produces cohesion, its characteristic of obstruction being the opposite of the non-obstructive ether in which it exists and from which it and the other Tattvas spring. The first is sensed by hearing through

<sup>1</sup> "Kashmir Shaivism," p. 132, where it is suggested that the lines of the magnetic field are connected with the lines of Dik (direction) as the lines of ethereal energy.

<sup>2</sup> Vāyu, as the Prapanchasāra Tantra says, is characterised by motion (Chalanapara). The Sanskrit root Vā=to move. See Sushruta, Vol. II, p. 2, ed. Kaviraj Kunja Lala Bhishagratna.

its quality (Guna) of sound (Shabda);<sup>1</sup> the second by touch through resistance and feeling;<sup>2</sup> the third by sight as colour;<sup>3</sup> the fourth by taste through flavour; and the fifth by the sense of smell through its odour, which is produced by matter only in so far as it partakes of the solid state.<sup>4</sup>

The hard and stable obstructive "earth" is that which is smelt, tasted, seen, and touched, and which exists in space which is known by hearing—that is, the sounds in it. The smooth "water" is that which is tasted, seen, and touched, in space. "Fire" is what is seen and touched—that is, felt as temperature—in space. "Air" is what is so felt in space. And sound which is heard is that by which the existence of the "Ether" is known. These Bhūtas when compounded make up the material universe. Each thing therein being thus made of all the Bhūtas, we find in the Tantras that form, colour, and sound, are related, a truth which is of deep ritual significance. Thus, each of the sounds of speech or music has a corresponding form, which have now been made visible to the eye by the Phonoscope.<sup>5</sup> Thus the deaf may perceive sounds by the eye, just as, by the Optophone the blind may read by means of the ear.

<sup>1</sup> According to Western notions, it is the air which is the cause of sound. According to Indian notions, Ether is the substratum of (Āshraya) of sound, and Air (Vāyu) is a helper (Sahakārī) in its manifestation.

<sup>2</sup> Touch is not here used in the sense of all forms of contact, for form and solidity are not yet developed, but such particular contact as that by which is realised the thermal quality of things.

<sup>3</sup> Fire is the name for that action which builds and destroys shapes.

<sup>4</sup> All matter in the solid state (Pārthiva) giving rise to smell is in the state of earth—e.g., metals, flowers, etc.

<sup>5</sup> When words are spoken or sung into a small trumpet attached to the instrument, a revolving disk appears to break up into a number of patterns, which vary with the variations in sound.

In the same Shāstra various colours and figures (Mandalas) are assigned to the Tattvas to denote them. Ākāsha is represented by a transparent white circular diagram in which, according to some accounts there are dots (Chhidra=hole), thus displaying the interstices which Ākāsha produces; for Ākāsha, which is all-pervading, intervenes between each of the Tattvas which are evolved from it.

Vāyu is denoted by a smoky grey, six-cornered diagram;<sup>1</sup> Tejas, red, triangular diagram; Apas, white, crescent-shaped diagram; and Prithivī, yellow, quadrangular diagram which as the superficial presentation of the cube well denotes the notion of solidity.

Similarly, to each Devatā also there is assigned a Yantra, or diagram, which is a suggestion of the form assumed by the evolving Prakriti or body of that particular Consciousness.

The gross body is, then, a combination of the compounds of these Mahābhūtas, derivable from the Ākāsha ("Ether") Tattva.

The Bhūtas and the Tanmātra, as parts of these compounds, pervade the body, but particular Bhūtas are said to have centres of force in particular regions. Thus the centres (Chakra) of "Earth" and "Water" are the two lower ones in the trunk of the body. "Fire" predominates in the central abdominal region, and "Air" and "Ether" in the two higher centres in the heart and throat. These five Tanmātras, five Bhūtas, and the ten senses (Indriyas) which perceive them, are known as the twenty gross Tattvas which are absorbed in Yoga in the centres of the bodily trunk. The remaining four subtle mental Tattvas (Buddhi, Ahankāra, Manas) and Prakriti have their special centres of activity in the head. Again, the Bhūtas may be

<sup>1</sup> See as to this and the other diagrams the coloured plates of the Chakras.



specially displayed in other portions of the bodily organism. Thus, Prithivī displays itself as bone or muscle; Āpas as urine and saliva; Tejas as hunger and thirst; Vāyu in grasping and walking. Fire is manifold, its great mystery being saluted by many names. So Tejas manifests both as light and heat, for, as Helmholtz says, the same object may effect the senses in different ways. The same ray of sunshine, which is called light when it falls on the eyes, is called heat when it falls on the skin. Agni manifests in the household and umbilical fires; as Kāmāgni in the Mūlādhāra centre; in Vadavā or submarine fire and in the "Lightning" of the Sushumnā in the spinal column.

Matter thus exists in the five states etheric,<sup>1</sup> aerial,<sup>2</sup> fiery,<sup>3</sup> fluid,<sup>4</sup> and solid.<sup>5</sup> Prithivī does not denote merely what is popularly called "Earth". All solid (Pārthiva) odorous substance is in the Prithivī state. All substance in the fluid (Āpya) state is in the Āpas state, as everything which has cohesive resistance is in that of Prithivī. This latter, therefore, is the cohesive vibration the cause of solidity of which the common earth is a gross compounded form. All matter in the aerial (Vāyava) condition is in the Vāyu state. These are all primary differentiations of cosmic matter into a universe of subtly fine motion. The Tattvas regarded objectively evoke in the Indriyas smell, taste, sight, touch, and hearing.

<sup>1</sup> All-pervading (Sarvavyāpī), though relatively so in Sāṅkhya, and colourless (Nirūpa). As to vibration, *v. ante*.

<sup>2</sup> With movements which are not straight (Tiryag-gamana-shīla).

<sup>3</sup> Illuminating (Prakāsha) and heating (Tāpa).

<sup>4</sup> Liquid (Tarala), moving (Chalanashīla). It has the quality of Sneha, whereby things can be rolled up into a lump (Pinda), as moistened flour or earth. Some solid things become liquid for a time through heat; and others become solids, the Jāti (species) of which is still water (Jalatva).

<sup>5</sup> Without hollow, dense (Ghana), firm (Dridha), combined (Sanghata), and hard (Kathina).

The gross body is thus a combination of the compounds of these Mahābhūtas, derivable ultimately from Ether (Ākāsha), itself evolved in manner described.

The gross and subtle bodies above described are vitalised and held together as an organism by Prāna, which is evolved from the active energy (Kriyā Shakti) of the Linga Sharīra. Prāna, or the vital principle, is the special relation of the Ātmā with a certain form of matter which by this relation the Ātmā organises and builds up as a means of having experience.<sup>1</sup> This special relation constitutes the individual Prāna in the individual body. The cosmic all-pervading Prāna is not Prāna in this gross sense, but is a name for the Brahman as the author of the individual Prāna. The individual Prāna is limited to the particular body which it vitalises, and is a manifestation in all breathing creatures (Prāṇī) of the creative and sustaining activity of the Brahman, who is represented in individual bodies by the Devī Kundalinī.

All beings, whether Devatās, men, or animals, exist only so long as the Prāna is within the body. It is the life-duration of all.<sup>2</sup> What life is has been the subject of dispute in India as elsewhere.<sup>3</sup> The materialists of the Lokāyata school considered life to be the result of the chemical combinations of the elements, in the same manner as the intoxicating property of spirituous liquors results from the fermentation of unintoxicating rice and molasses, or as spontaneous generation was supposed to occur under the influence of gentle warmth. This is denied by the Sāṅkhya. Though Prāna and its fivefold functions are called Vāyu, Life, according to this school, is not a Vāyu in the sense of

<sup>1</sup> "Hindu Realism," p. 84. See my volume on "Life".

<sup>2</sup> Kaushitakī Upanishad, 3-2.

<sup>3</sup> See my volume on "Life".

a mere biomechanical force, nor any mere mechanical motion resulting from the impulsion of such Vāyu.

According to the view of this school, Prāna, or vitality, is the common function of the mind and all the senses, both sensory (Jñānendriya) and motor (Karmendriya), which result in the bodily motion. Just as several birds when confined in one cage cause that cage to move, by themselves moving, so the mind and senses cause the body to move while they are engaged in their respective activities. Life is, then, a resultant of the various concurrent activities of other principles or forces in the organism.

The Vedāntists agree in the view that the Prāna is neither Vāyu nor its operation, but deny that it is the mere resultant of the concomitant activities of the organism, and hold that it is a separate independent principle and "material" form assumed by the universal Consciousness. Life is therefore a subtle principle pervading the whole organism which is not gross Vāyu, but is all the same a subtle kind of apparently unconscious force, since everything which is not the Ātmā or Purusha is, according to Māyāvāda Vedānta and Sāṅkhya, unconscious or, in Western parlance, "material" (Jada).<sup>1</sup> The gross outer body is heterogeneous (Parichchhinna) or made up of distinct or well-defined parts. On the other hand, the Prānamaya self which lies within the Annamaya self is a homogeneous undivided whole (Sādhārana) permeating the whole physical body (Sarvapindavyāpin). It is not cut off into distinct regions (Asādhārana) as is the Pinda, or microcosmic physical body. Unlike the latter, it has no specialised organs each discharging a specific function. It is a homogeneous unity (Sādhārana) present in every part of the body, which it

<sup>1</sup> See Commentary on Taittirīya Upanishad, edited by Mahādeva Shāstrī, and Appendix C, by Dr. Brojendra Nath Seal, to Professor B. K. Sarkar's "The Positive Background of Hindu Sociology," where some further authorities are given.



ensouls as its inner self. Vāyu<sup>1</sup> which courses through the body is the manifestation, self-begotten, the subtle, invisible, all-pervading, divine energy of eternal life. It is so called from the fact of its coursing throughout the universe. Invisible in itself, yet its operations are manifest. For it determines the birth, growth, and decay, of all animated organisms, and as such it receives the homage of all created being. As vital Vāyu it is instantaneous in action, radiating as nerve force through the organism in constant currents. In its normal condition it maintains a state of equilibrium between the different Doshas<sup>2</sup> and Dhātus,<sup>2</sup> or root principles of the body. The bodily Vāyu is divided, as are the principles called Pitta<sup>2</sup> and Kapha,<sup>2</sup> into five chief divisions according to the differences in location and function. Vāyu, known in its bodily aspect as Prāna, the universal force of vital activity, on entry into each individual is divided into tenfold functions (Vritti), of which five are chief. The first or breathing, bear the same name (Prāna) as that given to the force considered in its totality—the function whereby atmospheric air with its pervading vitality, which has been first drawn from without into the bodily system, is expired.<sup>3</sup>

On the physical plane Prāna manifests in the animal body as breath through inspiration (Sa), or Shakti, and expiration (Ha), or Shiva. The male principle of Prāna throws out, and the female principle draws in, in accordance with the nature of Shakti as Shabdabrahman

<sup>1</sup> In the sense of Prāna. The Sanskrit root vā—to move. See Sushruta, Vol. II, p. 2, edition by Kaviraj Kunja Lāla Bhishagratna.

<sup>2</sup> See Introduction to third volume of "Tantrik Texts," where these terms are explained. The Devatās of these Dhātus are Dākinī and the other Shaktis in the Chakras. See my volume on "Life".

<sup>3</sup> The Vāyus have other functions than those mentioned. The matter is here stated only in a general way. See Sushruta Sanghitā, cited *ante*. Prāna is not the physical breath, which is a gross thing, but that function of vital force which exhibits itself in respiration.

(Kula-kundalinī). Breathing is itself a Mantra, known as the Mantra which is not recited (Ajapā-mantra), for it is said without volition.<sup>1</sup>

The divine current is Hang and Sa or the motion of Ha and Sa. This motion, which exists on all the planes of life, is for the earth plane (Bhūrloka) created and sustained by the Sun, the solar breath of which is the cause of human breath with its centrifugal and centripetal movements, the counterpart in man of the cosmic movement of the Hangsah or Shiva-shakti Tattvas, which are the soul of the Universe. The Sun is not only the centre and upholder of the solar system,<sup>2</sup> but the source of all available energy and of all physical life on earth. Accompanying the sunshine there proceeds from the orb a vast invisible radiation, the prerequisite of all vegetable and animal life. It is these invisible rays which, according to science, sustain the mystery of all physical life. The Sun as the great luminary is the body of the Solar God, a great manifestation of the inner Spiritual Sun.<sup>3</sup>

Apāna, the downward "breath" which pulls against Prāna, governs the excretory functions; Samāna kindles the bodily fire and governs the processes of digestion and assimilation; Vyāna, or diffused "breathing," is present throughout the body, effecting division and diffusion,

<sup>1</sup> Thus the Niruttara Tantra (Chapter IV) says :

Hangkārena vahir yāti sakārena viśhet punah  
Hangseti paramang mantrang jīvo japati sarvadā.

(By Hangkāra it goes out, and by Sakāra it comes in again. A Jīva always recites the Suprema Mantra Hangsa.) See also Dhyāna-bindu Up.

<sup>2</sup> The Sun is said to hold the vast bulk of the total matter of the solar system, while it only carries about 2 per cent of its moment of momentum.

<sup>3</sup> The Yoga works speak of the Moon-chit (Chichchandra). It is this spiritual moon which is shown on the cover of this book, embraced by the Serpent Kundalini.

resisting disintegration, and holding the body together in all its parts; and Udāna, the ascending Vāyu, is the so-called "upward breathing". Prāna is in the heart; Apāna in the anus; Samāna in the navel; Udāna in the throat; and Vyāna pervades the whole body.<sup>1</sup> By the words "navel" and so forth it is not meant that the Vāyu is in the navel itself but in that region of the body so designated—the abdominal region and its centre the Manipūra Chakra. The five minor Vāyus are Nāga, Kūrmā, Krikara, Devadatta, and Dhananjaya, which manifest in hiccup, closing and opening the eyes, digestion,<sup>2</sup> yawning, and in that Vāyu "which leaves not even the corpse". The functions of Prāna may be scientifically defined as follows: Appropriation (Prāna), Rejection (Apāna), Assimilation (Samāna), Distribution (Vyāna), and utterance (Udāna). The Prāna represents the involuntary reflex action of the organism, and the Indriyas one aspect of its voluntary activity.

In the case of the individualised Prāna, or principle which vitalises the animal organism during its earth life, it may be said, when regarded as an independent principle, to be a force more subtle than that which manifests as terrestrial matter which it vitalises. In other words, according to this theory, the Ātmā gives life to the earth organisms through the medium of terrestrial Prāna, which is one of the manifestations of that Energy which issues from and is at base the all-pervading Ātmā, as Shakti.

<sup>1</sup> Amṛitanāda Upanishad, vv. 34, 35—Anandāshrama Edition. Vol. XXIX, p. 43; Shāndilya Up., Ch. I. See also, as to Prāna, Ch. II, Prapanchasāra Tantra. It is also said that Prāna is at the tip of the nostrils (Nāsāgravartī), and others are also said to be elsewhere. These localities denote special seats of function. See my volume on "Life".

<sup>2</sup> Kshudhākara; lit., "appetite-maker".



Ātmā as such has no states, but in worldly parlance we speak of such. So the Māndukya Upanishad<sup>1</sup> speaks of the four aspects (Pāda) of the Brahman.

Chaitanya, or Consciousness in bodies, is immanent in the individual and collective gross, subtle, and causal bodies, and transcends them. One and the same Chit pervades and transcends all things, but is given different names to mark its different aspects in the Jīva. Chit, being immutable, has itself no states; for states can only exist in the products of the changing Prakriti-Shakti. From, however, the aspect of Jīva several states exist, which, though informed by the same Chit, may from this aspect be called states of consciousness.<sup>2</sup>

In the manifested world, Consciousness appears in three states (Avasthā), viz.<sup>3</sup>: waking (Jāgrat), dreaming (Svapna), and dreamless slumber (Sushupti). In the waking state the Jīva is conscious of external objects (Bahihprajna), and is the gross enjoyer of these objects through the senses (Sthūlabhuk).<sup>4</sup> The Jīva in this state is called Jāgarī—that is, he who takes upon himself the gross body called Vishva. Here the Jīva consciousness is in the *gross body*.

In dreaming (Svapna) the Jīva is conscious of inner objects (Antahprajna), and the enjoyer of what is subtle (Praviviktabhuk)—that is, impressions left on the mind by

<sup>1</sup> This Upanishad gives an analysis of the states of Consciousness on all planes, and should be studied in connection with Gaudapāda's Kārikā on the same subject with Shangkarāchārya's Commentary on the latter.

<sup>2</sup> Described in detail *post*.

<sup>3</sup> See Māndukya Upanishad (where these are analysed) with Gaudapāda's Kārikā and Shangkarāchārya's Commentary on the same.

<sup>4</sup> Māndukya Up., Mantra 3. Prapanchasāra Tantra: Svairindriyair yadātmā bhungte bhogān sa jāgarō bhavati (Ch. XIX., Tantrik Texts, Vol. III). See Īshvarapratyabhijñā: Sarvākshagocharatvena yā tu vāhyatayā sthitā (cited by Bhāskaraṛāya in Comm. to v. 62 of Lalitā).

objects sensed in the waking state. The objects of dreams have only an external reality for the dreamer, whereas the objects perceived when awake have such reality for all who are in that state. The mind ceases to record fresh impressions, and works on that which has been registered in the waking state.

The first (Jāgrat) state is that of sense perception. Here the ego lives in a mental world of ideas, and the Jīva consciousness is in the *subtle body*. Both these states are states of duality in which multiplicity is experienced.<sup>1</sup>

The third state, or that of dreamless sleep (Sushupti), is defined as that which is neither waking nor dreaming, and in which the varied experiences of the two former states are merged into a simple experience (Ekībhūta), as the variety of the day is lost in night without extinction of such variety. Consciousness is not objective (Bahihprajna) nor subjective (Antahprajna), but a simple undifferentiated consciousness without an object (Prajñānaghana). In waking the Jīva consciousness is associated with mind and senses; in dreaming the senses are withdrawn; in dreamless slumber mind also is withdrawn. The Jīva, called Prājna, is for the time being merged in his *causal body*—that is, Prakṛiti inseparably associated with Consciousness—that is, with that state of Consciousness which is the seed from which the subtle and gross bodies grow. The state is one of bliss. The Jīva is not conscious of anything,<sup>2</sup> but on awakening preserves only the notion, “Happy I slept; I

<sup>1</sup> See Māndukya Up., Mantra 4. Īshvarapratyabhijñā :

Manomātrapathe' dhyakshavishayatvena vibhramāt  
Spashtāvabāsabhāvānāṅ srishtih svapnapadang matam.

(Cited in Lalitā, under v. 113.)

Prapanchasāra Tantra : Sangjnārahitair api tair asyānubhavo  
bhavet punah svapnah.

<sup>2</sup> This state, when nothing is dreamt, is rarer than is generally supposed.

was not conscious of anything.”<sup>1</sup> This state is accordingly that which has as its object the sense of nothingness.<sup>2</sup> Whilst the two former states enjoy the gross and subtle objects respectively, this is the enjoyer of bliss only (Ānandabhuk)—that is, simple bliss without an object. The Lord is always the enjoyer of bliss, but in the first two states he enjoys bliss through objects. Here he enjoys bliss itself free from both subject and object. In this way the Sushupti state approaches the Brahman Consciousness. But it is not that in its purity, because it, as the other two states, are both associated with ignorance (Avidyā)—the first two with Vikriti, and the last with Prakriti. Beyond, therefore, this state there is the “fourth” (Turiya). Here the pure experience called Shuddhavidyā is acquired through Samādhi-yoga. Jīva in the Sushupti state is said to be in the causal (Kāraṇa) body, and Jīva in the Turiya state is said to be in the great causal (Mahākāraṇa) body.<sup>3</sup>

Beyond this there is, some say, a fifth state, “beyond the fourth” (Turiyātīta), which is attained through firmness in the fourth. Here the Īshvara Tattva is attained. This is the Unmesha<sup>4</sup> state of consciousness, of which the Sadā-khya Tattva is the Nimesha.<sup>4</sup> Passing beyond “the spotless one attains the highest equality,” and is merged in the Supreme Shiva.

The above divisions—Vishva, Taijasa, and Prājna—are those of the individual Jīva. But there is also the collective

<sup>1</sup> See Pātañjala yoga-sūtra : Sukhamabamasvāpsang na kinchid ave-disham iti smaranāt.

<sup>2</sup> Abhāvapratyayālambanā-vṛttir nidrā. See also Prapanchasāra Tantra : Ātmanirudyuktatayā nairākulyang bhavet sushuptir api (Ch. XIX, Vol. III, of Tantrik Texts).

<sup>3</sup> Bhāskararāya in his Comm. on Lalitā says : Ata eva sushuptida-shāpannajivopādheh kāranasharīratvena turiyadashāpannajivopādheh mahākāranasharīratvena vyavahārah.

<sup>4</sup> Opening and closing of the eyes (of consciousness). The latter is the last stage before the perfect Shiva-consciousness is gained.



or cosmic Jīva, which is the aggregate of the individual Jīvas of each particular state.<sup>1</sup> In the macrocosm these collective<sup>2</sup> Jīvas are called Vaishvānara (corresponding to the individual Vishva body), Hiranyagarba, and Sūtrātmā<sup>3</sup> (corresponding to the individual Taijasa body); and Īshvara is the name of the collective form of the Jīvas described as Prājña. Cosmically, these are the conscious Lords of the objective, subjective, and causal worlds, beyond which there is the Supreme Consciousness.

Supreme Yoga-experience and liberation is attained by passing beyond the first three states of ordinary experience.

The Yoga-process is a return-movement to the Source which is the reverse of the creative movement therefrom. The order of production is as follows: Buddhi, then Ahangkāra, from the latter the Manas, Indriya and Tanmātra and from the last the Bhūta. As the seat of the Source is in the human body the cerebrum in which there is the greatest display of Consciousness, the seat of Mind is between the eyebrows and the seats of Matter in the five centres from the throat to the base of the spine. Commencement of the return-movement is made here and the various kinds of Matter are dissolved into

<sup>1</sup> Accounts vary in detail according as a greater or less number of stages of ascent are enumerated. Thus Nirvāna Tantra, cited in Comm. to v. 43 *post*, says the Paramātmā is the Devatā in the Turiya state; and Prapanchasāra Tantra (Ch. XIX) says Jāgrat is Bīja, Svapna is Bindu, Sushupti is Nāda, Turiya is Shakti, and the Laya beyond is Shānta.

<sup>2</sup> The nature of the collectivity is not merely a summation of units, but a collectivity the units of which are related to one another as parts of an organised whole. Thus Hiranyagarbha is he who has the consciousness of being all the Jīvas. Samashtyabhimānī Hiranyagarbhātmakah (Bhāskara-rāya, *op. cit.*, v. 61). He is the aggregate of these Jīvas.

<sup>3</sup> There is said to be this distinction between the two, that the Paramātmā manifested as the collective Antahkarana is Hiranyagarbha, and as the collective Prāna it is called Sūtrātmā. When manifest through these two vehicles without differentiation it is Antaryāmin. See Bhāskara-rāya, *loc. cit.*

one another, and then into Mind and Mind into Consciousness as described later in Chapter V. To the question whether man can *here and now* attain the supreme state of Bliss, the answer in Yoga is "yes".

## THE GARLAND OF LETTERS (VARNAMĀLĀ)

REFERENCE is made in the Text and in this Introduction to Shabda, Varna, Mantra. It is said that the letters (Varna) of the alphabet are distributed throughout the bodily centres on the petals of the lotuses, as is shown on Plates II-VII. In each of the lotuses there is also a Seed-Mantra (Bīja) of the Tattva of the centre. Kundalinī is both light (Jyotirmayi) and Mantra (Mantramayi),<sup>1</sup> and Mantra is used in the process of rousing Her.

There is perhaps no subject in the Indian Shāstra which is less understood than Mantra. The subject is so important a part of the Tantra-Shāstra that its other title is Mantra-Shāstra. Commonly Orientalists and others describe Mantra as "prayer," "formulæ or worship," "mystic syllables," and so forth. These are the superficialities of those who do not know their subject. Whilst I am not aware of any work in any European language which shows a knowledge of Mantra and its science, yet there is perhaps no subject which has been so ridiculed—a not unusual attitude of ignorance. Mantra science may be well founded or not, but even in the latter case it is not the absurdity which some suppose it to be. Those who think so might except Mantras which are prayers, and the meaning of which they understand, for with prayer they are familiar. But such appreciation itself shows a lack of

<sup>1</sup> The first is the subtle, the second the gross form. See as regards the subject matter of this Chapter the Author's "Garland of Letters".



understanding. There is nothing necessarily holy or prayerful about a Mantra. Mantra is a power (Mantra-shakti) which lends itself impartially to any use. A man may be injured or killed by Mantra;<sup>1</sup> by Mantra a kind of union with the physical Shakti is by some said to be effected;<sup>2</sup> by Mantra in the initiation called Vedhadikshā there is such a transference of power from the Guru to the disciple that the latter swoons under the impulse of it;<sup>3</sup> by Mantra the Homa fire may and, according to ideal conditions, should be lighted;<sup>4</sup> by Mantra man is saved, and so forth. Mantra, in short, is a power (Shakti); power in the form of Sound. The root "*man*" means "to think".

The creative power of thought is now receiving increasing acceptance in the West. Thought-reading, thought-transference, hypnotic suggestion, magical projections (Mokshana), and shields (Grahana),<sup>5</sup> are becoming

<sup>1</sup> As in Māraṇam and other of the Shatkarma. To quote an example which I have read in an account of an author nowise "suspect" as an Occultist, Theosophist, etc.—General J. T. Harris noticed a scorpion close to the foot of a Sādhu. "Don't move," he said; "there is a scorpion by your foot." The Sādhu leaned over, and when he saw the scorpion he pointed at it with his fingers, on which the animal immediately and in the presence of the General shrivelled up and died. "You seem to have some powers already," the General said; but the Sādhu simply waived the matter aside as being of no importance ("China Jim": "Incidents in the Life of a Mutiny Veteran," by Major-General J. T. Harris, p. 74. Heinemann).

<sup>2</sup> An extraordinary use to which it is put, I am informed by some worshippers of the Bhairava Mantra. The man projects the Mantra on to the woman, who then experiences the sensation of a physical union. The Vishnu Purāṇa speaks of generation by will power.

<sup>3</sup> As the Kulārṇava Tantra says, and as may be readily understood, such a Guru is hard to get. The disciple who receives this initiation gets all the powers of his initiator. It is said that there are Gurus who can at once make their disciples fit for the highest aims.

<sup>4</sup> As is stated to have actually happened lately in the house of a friend of a collaborator of mine. A man is alleged to have lit the fuel in Kushandikā Homa simply by Mantra and the Bija of fire ("Ram") without recourse to light or match.

<sup>5</sup> This Sanskrit term expresses not so much a "fence" to which use a Kavacha is put, but the knowledge of how a man may "catch" a Mantra projected at him.

known and practised, not always with good results. The doctrine is ancient in India, and underlies the practices to be found in the Tantras, some of which are kept in general concealed to prevent misuse.<sup>1</sup> What, however, is not understood in the West is the particular form of Thought-science which is Mantravidyā. Those familiar with the Western presentment of similar subjects will more readily understand<sup>2</sup> when I say that, according to the Indian doctrine here described, thought (like mind, of which it is the operation) is a power or Shakti. It is, therefore, not only as real, but in a sense more real than outer material objects, which are themselves but the projections of the creative thought of the World-thinker. The root "*man*," which=to think, is also the root of the Sanskrit word for man, who alone of all creation is properly a thinker. Mantra is the manifested Shabda-brahman.

But what is Shabda or "sound"? Here the Shākta-Tantra Shāstra follows the Mīmāṃsā doctrine of Shabda, with such modifications as are necessary to adapt it to its doctrine of Shakti. Sound (Shabda), which is a quality (Guna) of ether (Ākāsha), and is sensed by hearing, is twofold—namely, lettered (Varnātmaka shabda) and unlettered, or Dhvani (Dhvanyātmaka shabda).<sup>3</sup> The

<sup>1</sup> In the Samhitā called Kulārṇava (not the Tantra of that name) Shiva, after referring to some terrible rites with the flesh of black cats, bats, and other animals, the soiled linen of a Chandāla woman, the shroud of a corpse, and so forth, says: "Oh, Pārvatī, my head and limbs tremble, my mouth is dried" (Hridayam kampate nama, gātrāni mama kampante, mukham shushyate Pārvatī), adding: "One must not speak of it, one must not speak, one must not speak, again and again I say it must not be spoken of" (Na vaktavyam na vaktavyam na vaktavyam punah punah).

<sup>2</sup> It is because the Orientalist and missionary know nothing of occultism, and regard it as superstition, that their presentment of Indian teaching is so often ignorant and absurd.

<sup>3</sup> This Dhvani is the gross body of the Mantra. See the Author's "Garland of Letters".

latter is caused by the striking of two things together, and is meaningless. Shabda, on the contrary, which is Anāhata (a term applied to the Heart Lotus), is that Brahman sound which is not caused by the striking of two things together. Lettered sound is composed of sentences (Vākya), words (Pada), and letters (Varna). Such sound has a meaning.<sup>1</sup> Shabda manifesting as speech is said to be eternal.<sup>2</sup> This the Naiyāyikas deny, saying that it is transitory. A word is uttered, and it is gone. This opinion the Mimāṃsā denies, saying that the perception of lettered sound must be distinguished from lettered sound itself.<sup>3</sup> Perception is due to Dhvani caused by the striking of the air in contact with the vocal organs—namely, the throat, palate, and tongue. Before there is Dhvani there must be the striking of one thing against another. It is not the mere striking which is the lettered Shabda. This manifests it. The lettered sound is produced by the formation of the vocal organs in contact with air, which formation is in response to the mental movement or idea, which by the will thus seeks outward expression in audible sound.<sup>4</sup> It is this perception which is transitory, for the Dhvani which manifests ideas in language is such. But lettered sound, as it is in itself—is eternal. It was not produced at the moment it was perceived. It was only manifested by the Dhvani. It existed before, as it exists after, such manifestation, just as a jar in a dark room

<sup>1</sup> When the word "Ghata" is uttered, then there arises in the mind the idea of a jar.

<sup>2</sup> Not as audible sounds (Dhvani), but as that which finds auditory expression in audible sounds. The sensible expressions are transient. Behind them is the Eternal Logos (Shabdabrahman), whose manifestation they are.

<sup>3</sup> Samantu tatra darshanam ("But alike is the preception thereof").

<sup>4</sup> This is only one form in which letters find sensible expression. Thus writing gives visual expression, and to the blind perforated dots give tactual expression.



which is revealed by a flash of lightning is not then produced, nor does it cease to exist on its ceasing to be perceived through the disappearance of its manifestor, the lightning. The air in contact with the voice organs reveals sound in the form of the letters of the alphabet, and their combinations in words and sentences. The letters are produced for hearing by the effort of the person desiring to speak, and become audible to the ear of others through the operation of unlettered sound or Dhvani. The latter being a manifestor only, lettered Shabda is something other than its manifestor.

Before describing the nature of Shabda in its different forms of development it is necessary to understand the Indian psychology of perception. At each moment the Jiva is subject to innumerable influences which from all quarters of the universe pour upon him. Only those reach his Consciousness which attract his attention, and are thus selected by his Manas. The latter attends to one or other of these sense impressions, and conveys it to the Buddhi. When an object (Artha) is presented to the mind and perceived, the latter is formed into the shape of the object perceived. This is called a mental Vritti (modification), which it is the object of Yoga to suppress. The mind as a Vritti is thus a representation of the outer object. But in so far as it is such representation it is as much an object as the outer one. The latter—that is, the physical object—is called the gross object (Sthūla artha), and the former or mental impression is called the subtle object (Sūkshma artha). But besides the object there is the mind which perceives it. It follows that the mind has two aspects, in one of which it is the perceiver and in the other the perceived in the form of the mental formation (Vritti) which in creation precedes its outer projection, and after the creation follows as the impression produced in the mind

by the sensing of a gross physical object. The mental impression and the physical object exactly correspond, for the physical object is, in fact, but a projection of the cosmic imagination, though it has the same reality as the mind has; no more and no less. The mind is thus both cogniser (Grāhaka) and cognised (Grāhya), revealer (Prakāshaka) and revealed (Prakāshya), denoter (Vāchaka) and denoted (Vāchya). When the mind perceives an object it is transformed into the shape of that object. So the mind which thinks of the Divinity which it worships (Īshtadevatā) is at length, through continued devotion, transformed into the likeness of that Devatā. By allowing the Devatā thus to occupy the mind for long it becomes as pure as the Devatā. This is a fundamental principle of Tantrik Sādhana or religious practice. The object perceived is called Artha, a term which comes from the root "Ri," which means to get, to know, to enjoy. Artha is that which is known, and which therefore is an object of enjoyment. The mind as Artha—that is, in the form of the mental impression—is an exact reflection of the outer object or gross Artha. As the outer object is Artha, so is the interior subtle mental form which corresponds to it. That aspect of the mind which cognises is called Shabda or Nāma (name), and that aspect in which it is its own object or cognised is called Artha or Rūpa (form). The outer physical object of which the latter is, in the individual, an impression is also Artha or Rūpa, and spoken speech is the outer Shabda. Subject and object are thus from the Mantra aspect Shabda and Artha—terms corresponding to the Vedāntic Nāma and Rūpa, or concepts and concepts objectified. As the Vedānta says, the whole creation is Nāma and Rūpa. Mind is the power (Shakti), the function of which is to distinguish and identify (Bhedasangsargavritti Shakti).

Just as the body is causal, subtle, and gross, so is Shabda, of which there are four states (Bhāva), called Parā, Pashyanti, Madhyamā, and Vaikhari—terms further explained in Section V of this Introduction. Parā sound is that which exists on the differentiation of the Mahābindu before actual manifestation. This is motionless causal Shabda in Kundalinī in the Mūlādhāra centre of the body. That aspect of it in which it commences to move with a general—that is, non-particularised—motion (Sāmānya spanda) is Pashyanti, whose place is from the Mūlādhāra to the Manipūra Chakra, the next centre. It is here associated with Manas. These represent the motionless and first moving Ishvara aspect of Shabda. Madhyamā sound is associated with Buddhi. It is Hiranyagarbha Shabda (Hiranyagarbharūpa) extending from Pashyanti to the heart. Both Madhyamā sound, which is the inner “naming” by the cognitive aspect of mental movement, as also its Artha or subtle (Sūkshma) object (Artha), belong to the mental or subtle body (Sūkshma or Linga sharīra). Perception is dependent on distinguishing and identification. In the perception of an object that part of the mind which identifies and distinguishes, or the cognising part, is subtle Shabda, and that part of it which takes the shape of the object (a shape which corresponds with the outer thing) is subtle Artha. The perception of an object is thus consequent on the simultaneous functioning of the mind in its twofold aspect as Shabda and Artha, which are in indissoluble relation with one another as cogniser (Grāhaka) and cognised (Grāhya). Both belong to the subtle body. In creation Madhyamā Shabda first appeared. At that moment there was no outer Artha. Then the cosmic mind projected this inner Madhyamā Artha into the world of sensual experience, and named it in spoken speech (Vaikhari Shabda). The last or Vaikhari Shabda is uttered speech developed in the



throat issuing from the mouth. This is Virāt Shabda. Vaikhari Shabda is therefore language or gross lettered sound. Its corresponding Artha is the physical or gross object which language denotes. This belongs to the gross body (Sthūla sharīra). Madhyamā Shabda is mental movement or ideation in its cognitive aspect, and Madhyamā Artha is the mental impression of the gross object. The inner thought-movement in its aspect as Shabdārtha, and considered both in its knowing aspect (Shabda) and as the subtle known object (Artha), belong to the subtle body (Sūkshma sharīra). The cause of these two is the first general movement towards particular ideation (i.e., ~~the~~ <sup>the</sup> ~~causeless~~ <sup>causeless</sup> cause, Parashabda, or Supreme Speech. Two forms of ~~the~~ <sup>the</sup> ~~causal~~ <sup>causal</sup> ~~and~~ <sup>and</sup> ~~subtle~~ <sup>subtle</sup> ~~accompanying~~ <sup>accompanying</sup> ~~mind~~ <sup>mind</sup> ~~movement~~ <sup>movement</sup>, thus precede and lead up to spoken language. The inner forms of ideating movement constitute the subtle, and the uttered sound the gross, aspect of Mantra, which is the manifested Shabdabrahman.

The gross Shabda, called Vaikhari or uttered speech, and the gross Artha, or the physical object denoted by that speech, are the projection of the subtle Shabda and Artha through the initial activity of the Shabdabrahman into the world of gross sensual perception. Therefore in the gross world of gross sensual perception. Therefore in the gross physical world Shabda means language—that is, sentences, words, and letters, which are the expression of ideas and are Mantra. In the subtle or mental world Madhyamā Shabda is the mind which “names” in its aspect as cogniser, and Artha is the same mind in its aspect as the mental object of its cognition. It is defined to be the outer in the form of the mind. It is thus similar to the state of dreams (Svapna): as Parashabda is the causal dreamless (Sushupti) and Vaikhari the waking (Jāgrat) state. Mental Artha is a Sangskāra, an impression left on the

Just as the body is causal, subtle, and gross, so is Shabda, of which there are four states (Bhāva), called Parā, Pashyantī, Madhyamā, and Vaikharī—terms further explained in Section V of this Introduction. Parā sound is that which exists on the differentiation of the Mahābindu before actual manifestation. This is motionless causal Shabda in Kundalinī in the Mūlādhāra centre of the body. That aspect of it in which it commences to move with a general—that is, non-particularised—motion (Sāmānya spanda) is Pashyantī, whose place is from the Mūlādhāra to the Manipūra Chakra, the next centre. It is here associated with Manas. These represent the motionless and first moving Ishvara aspect of Shabda. Madhyamā sound is associated with Buddhi. It is Hiranyagarbha Shabda (Hiranyagarbharūpa) extending from Pashyantī to the heart. Both Madhyamā sound, which is the inner “naming” by the cognitive aspect of mental movement, as also its Artha or subtle (Sūkshma) object (Artha), belong to the mental or subtle body (Sūkshma or Linga sharira). Perception is dependent on distinguishing and identification. In the perception of an object that part of the mind which identifies and distinguishes, or the cognising part, is subtle Shabda, and that part of it which takes the shape of the object (a shape which corresponds with the outer thing) is subtle Artha. The perception of an object is thus consequent on the simultaneous functioning of the mind in its twofold aspect as Shabda and Artha, which are in indissoluble relation with one another as cogniser (Grāhaka) and cognised (Grāhya). Both belong to the subtle body. In creation Madhyamā Shabda first appeared. At that moment there was no outer Artha. Then the cosmic mind projected this inner Madhyamā Artha into the world of sensual experience, and named it in spoken speech (Vaikharī Shabda). The last or Vaikharī Shabda is uttered speech developed in the

throat issuing from the mouth. This is Virāt Shabda. Vaikhari Shabda is therefore language or gross lettered sound. Its corresponding Artha is the physical or gross object which language denotes. This belongs to the gross body (Sthūla sharīra). Madhyamā Shabda is mental movement or ideation in its cognitive aspect, and Madhyamā Artha is the mental impression of the gross object. The inner thought-movement in its aspect as Shabdārtha, and considered both in its knowing aspect (Shabda) and as the subtle known object (Artha), belong to the subtle body (Sūkshma sharīra). The cause of these two is the first general movement towards particular ideation (Pashyanti) ~~from the motionless cause, Parashabda,~~ or Supreme Speech. Two forms of ~~inner or~~ hidden speech, causal and subtle, accompanying mind movement, thus precede and lead up to spoken language. The inner forms of ideating movement constitute the subtle, and the uttered sound the gross, aspect of Mantra, which is the manifested Shabdabrahman.

The gross Shabda, called Vaikhari or uttered speech, and the gross Artha, or the physical object denoted by that speech, are the projection of the subtle Shabda and Artha through the initial activity of the Shabdabrahman into the world of gross sensual perception. Therefore in the gross physical world Shabda means language—that is, sentences, words, and letters, which are the expression of ideas and are Mantra. In the subtle or mental world Madhyamā Shabda is the mind which “names” in its aspect as cogniser, and Artha is the same mind in its aspect as the mental object of its cognition. It is defined to be the outer in the form of the mind. It is thus similar to the state of dreams (Svapna): as Parashabda is the causal dreamless (Sushupti) and Vaikhari the waking (Jāgrat) state. Mental Artha is a Sangskāra, an impression left on the



subtle body by previous experience, which is recalled when the Jiva reawakes to world experience and recollects the experience temporarily lost in the cosmic dreamless state (Sushupti) which is dissolution (Mahā-pralaya). What is it which arouses this Sangskāra? As an effect (Kārya) it must have a cause (Kāraṇa). This Kāraṇa is the Shabda or name (Nāma), subtle or gross, corresponding to that particular Artha. When the word "Ghata" is uttered this evokes in the mind the image of an object—a jar—just as the presentation of that object does. In the Hiranyagarbha state Shabda as Sangskāra worked to evoke mental images. The whole world is thus Shabda and Artha—that is, name and object. These two are inseparably connected. There is no Shabda without Artha or Artha without Shabda. The Greek word Logos also means thought and word combined. There is thus a double line of creation, Shabda and Artha, ideas and language together with their objects. Speech, as that which is heard, or the outer manifestation of Shabda, stands for the Shabda creation. The Artha creation are the inner and outer objects seen by the mental or physical vision. From the cosmic creative standpoint the mind comes first, and from it is evolved the physical world according to the ripened Sangskāras, which led to the existence of the particular existing universe. Therefore the mental Artha precedes the physical Artha, which is an evolution in gross matter of the former. This mental state corresponds to that of dreams (Svapna) when man lives in the mental world only. After creation, which is the waking (Jāgrat) state, there is for the individual an already existing parallelism of names and objects.

Uttered speech is a manifestation of the inner naming or thought. This thought-movement is similar in men of

all races. When an Englishman or an Indian thinks of an object, the image is to both the same, whether evoked by the object itself or by the utterance of its name. Perhaps for this reason a thought-reader whose cerebral centre is *en rapport* with that of another may read the hidden "speech"—that is, the thought of one whose spoken speech he cannot understand. Thus, whilst the thought-movement is similar in all men, the expression of it as *Vaikhari Shabda* differs. According to tradition, there was once a universal language. According to the Biblical account, this was so before the confusion of tongues at the Tower of Babel. Similarly in the *Rigveda* a mysterious passage<sup>1</sup> speaks of the "three fathers and three mothers" by whose action, like that of the *Elohim*, "all-comprehending speech" was made into that which was not so. Nor is this unlikely when we consider that difference in gross speech is due to difference of races evolved in the course of time. If the instruments by, and conditions under, which thought is revealed in speech were the same for all men, then there would be but one language. But now this is not so. Racial characteristics and physical conditions, such as the nature of the vocal organs, climate, inherited impressions, and so forth, differ. Therefore, so also does language. But for each particular man speaking any particular language the uttered name of any object is the gross expression of his inner thought-movement. It evokes that movement and again expresses it. It evokes the idea, and the idea is consciousness as mental operation. That operation can be so intensified as to be itself creative. This is *Mantra-chaitanya*.

From the above account it will be understood that, when it is said that the "letters" are in the six bodily

<sup>1</sup> On report of an Indian friend who has forgotten to give me the reference.

Chakras, it is not to be supposed that it is intended to absurdly affirm that the letters as written shapes, or as the uttered sounds which are heard by the ear, are there. The letters in this sense—that is, as gross things—are manifested only in speech and writing. This much is clear. But the precise significance of this statement is a matter of great difficulty. There is, in fact, no subject which presents more difficulties than Mantravidyā, whether considered generally or in relation to the particular matter in hand. In the first place, one must be constantly on guard against falling into a possible trap—namely, the taking of prescribed methods of realisation for actualities in the common sense of that term. The former are conventional, the latter are real. Doubts on this matter are increased by some variations in the descriptive accounts. Thus in some Ganesha is the Devatā of the Mūlādhāra. In the Text here translated it is Brahmā. Similarly this Text gives Dākinī in the Mūlādhāra as the Devatā of the Asthi Dhātu (bony substance). When sitting in the prescribed Āsana (posture), the bones are gathered up around this Chakra, and, moreover, from it as the centre of the body the bones run up and downwards. Another account, however, given to me places Devī Shākinī here.<sup>1</sup> Mistakes have also to be reckoned with, and can only be ascertained and rectified by a

<sup>1</sup> This account, which may be compared with that of the Text, is as follows :

Bone (Asthidhātu) : Mūlādhāra chakra ; Devī Shākinī.  
 Fat (Medadhātu) : Svādhiṣṭhāna chakra ; Devī Kākinī.  
 Flesh (Māṅsadhātu) : Manipūra chakra ; Devī Lākinī.  
 Blood (Raktadhātu) : Anāhata chakra ; Devī Rākinī.  
 Skin (Tvakdhātu) : Vishuddha chakra ; Devī Dākinī.  
 Marrow (Majjādhātu) : Ājñā chakra ; Devī Hākinī.

In the Sahasrāra Padma are all Dhātus beginning with Shukra (semen).



comparison of several MSS.<sup>1</sup> Again, four letters are said to be on the petals of the Mūlādhāra Lotus—namely, Va, Sha, *Sha*, and Sa. Why are these said to be there? Various statements have been made to me. As there are certain letters which are ascribed to each form of sensible matter (Bhūta), it seems obvious to suggest that the earth letters (Pārthiva varna) are in the earth centre. But an examination on this basis does not bear the suggestion out. Next, it is said that the letters have colours, and the letters of a particular colour are allocated to the lotuses of the same colour. The Text does not support this theory. It has been said that certain letters derive from certain Devatā. But the letters produce the Devatā, for these are the Artha of the Mantra as Shabda. I have been also told that the letters are placed according to their seat of pronunciation (Uchchāraṇa). But it is replied that the Mūlādhāra is the common source of this (Uchchāraṇasthāna) for all.<sup>2</sup> Again, it is said that the letters on the petals are Bījās or seed-mantras of all activities (Kriyā) connected with the Tattva of the centre, each letter undergoing variations according to the vowels.<sup>3</sup> All beings in Prithivī (Earth) Tattva, should be meditated upon in the Mūlādhāra. Here are therefore (as we might expect), the organs of feet (Pāden-driya), the action of walking (Gamanakriyā), smell (Gandha), the quality of Prithivī, the sense of smell (Ghrāṇa), Nivritti

<sup>1</sup> Thus in the text given me, from which I quote, the four letters of the Mūlādhāra are given as Va, Sha, *Sha*, and La. The latter should, according to other accounts, be undoubtedly Sa.

<sup>2</sup> This is true, but nevertheless there may be special seats of pronunciation for each letter or class of letters. As apparently supporting this suggestion it may be noted that the vowel sounds are placed in the throat centre, and Ha and Ksha above.

<sup>3</sup> I am informed that the subject is dealt with in detail in the Kundalinikālpataru, and in particular in the Adhyātmasāgara, neither of which MSS. have I yet seen.

Kalā,<sup>1</sup> and Brahmā (Lord of the Tattva). But we are also told that the letters Va, Sha, *Shu*, and Sa are the Ātmā and Bījas of the four Vedas,<sup>2</sup> of the four Yugas,<sup>3</sup> of the four oceans,<sup>4</sup> which are therefore called Chaturvarnātmaka, or in the self of the four letters. It is true that the four Vedas are in, and issue from, Parashabda, the seat of which is the Mūlādhāra. For Veda in its primary sense is the world as idea in the mind of the creative Brahman, portions of which have been revealed to the Rishis (seers) and embodied in the four Vedas. But why should Va be the seed of the Rigveda, Sha of the Yajurveda, and so forth? The ritual explanation, as given in the Rudrayāmala (xiv. 73, xv. 2, xvi. 1, 2), is that the petal Va is Brahmā (Rajoguna), and is the Bija of Rik; Sha is Vishnu (Sattvaguna), and Sha, being Pundarikātmā, is the Bija of Yajus; *Shu* is Rudra (Tamoguna), and is the Bija of Sāma. Sa is the Bija of Atharva, as it is the Bija of Shakti.<sup>5</sup> These four are in Parashabda in Mūlādhāra. It seems to me (so far as my studies in the Shāstra have yet carried me) that the details of the descriptions of the centres are of two kinds. There are, firstly, certain facts of objective and universal reality. Thus, for example, there are certain centres (Chakra) in the spinal column. The principle of solidity (Prithivī Tattva) is in the lowest of such centres, which as the centre of the body contains the static or potential energy called Kundalī Shakti. The centre as a lotus is said to have four petals,

<sup>1</sup> See author's "Studies in the Mantra Shāstra" (Kalās of the Shaktis). Samāna Vāyu is also located here.

<sup>2</sup> Va of Rik, Sha of Yajus *Sha* of Sāma, and Sa of Atharva Veda.

<sup>3</sup> The four ages—Satya, Treta, Dvāpara, and Kali.

<sup>4</sup> Of sugar-cane juice, wine, ghee (Ghrita), milk.

<sup>5</sup> See Rudrayāmala XVII, where priority is given to Atharva as dealing with the Āchāra of Shakti. From Atharva arose Sāma, from Sāma, Yajus, and from the latter Rik.

because of the formation and distribution of the Yoga-nerves<sup>1</sup> (Nādi) at that particular point. Solidity is denoted aptly by a cube, which is the diagram (Yantra) of that centre. The consciousness of that centre as Devatā is also aptly borne on an elephant, the massive solidity of which is emblematical of the solid earth principle (Prithivī). The forces which go to the making of solid matter may, by the Yogī, be seen as yellow. It may be that particular substances (Dhātu) of the body and particular Vritti (qualities) are connected with particular Chakras, and so forth.

There are, however, another class of details which have possibly only symbolical reality, and which are placed before the Sādhaka for the purposes of instruction and meditation only.<sup>2</sup> The letters as we know them—that is, as outer speech—are manifested only after passing through the throat. They cannot therefore exist as such in the Chakras. But they are said to be there. They are there, not in their gross, but in their subtle and causal forms. It is these subtle forms which are called Mātrikā. But as such forms they are Shabda of and as ideating movements, or are the cause thereof. Consciousness, which is itself (Svarūpa) soundless (Nih-shabda), in its supreme form (Para shabda) assumes a general undifferentiated movement (Sāmānya spanda), then a differentiated movement (Viśeṣa spanda), issuing in clearly articulate speech (Spashtatara spanda). The inner movement has outer correspondence with that issuing from the lips by the aid of Dhvani. This is but the Mantra way of saying that the homogeneous Consciousness moves as Shakti, and appears as subject

<sup>1</sup> The term "nerve" is used for default of another equivalent. These Nādis, called Yoga-Nādis, are not, like the Nādis of physiology, gross things, but subtle channels along which the life-force works in bodies.

<sup>2</sup> See the Demchog Tantra, now published as a volume of "Tantrik Texts".



(Shabda) and object (Artha) at first in the subtle form of Mind and its contents generated by the Sangskāras, and then in the gross form of language as the expression of ideas and of physical objects (Artha), which the creative or Cosmic Mind projects into the world of sensual experience to be the source of impressions to the individual experiencer therein. It is true that in this sense the letters, as hidden speech or the seed of outer speech, are in the Chakras, but the allocation of particular letters to particular Chakras is a matter which, if it has a real and not merely symbolical significance must receive the explanation given in my "Shakti and Shāktā".

In each of the Chakras there is also a Bija (seed) Mantra of each of the Tattvas therein. They are the seed of the Tattva, for the latter springs from and re-enters the former. The Natural Name of anything is the sound which is produced by the action of the moving forces which constitute it. He therefore, it is said, who mentally and vocally utters with creative force the natural name of anything brings into being the thing which bears that name. Thus "Ram" is the Bija of fire in the Manipūra chakra. This Mantra "Ram" is said to be the expression in gross sound (Vaikhari Shabda) of the subtle sound produced by the forces constituting fire. The same explanation is given as regards "Lam" in the Mūlādhāra, and the other Bijas in the other Chakras. The mere utterance,<sup>1</sup> however, of "Ram" or any other Mantra is nothing but a movement of the lips. When, however, the Mantra is "awakened"<sup>2</sup> (Prabuddha)—that is, when there is

<sup>1</sup> The mind must in worship with form (Sākāra) be centred on the Deity of Worship (Ishtadevatā); and in Yoga on the light form (Jyotirmayarūpa). It is said, however, that mere repetition of a Mantra without knowing its meaning will produce *some* benefit. The subject of natural Name is dealt with in the Author's "Garland of Letters".

<sup>2</sup> Thought is not then only in the outer husk, but is vitalised through its conscious centre.

Mantra-chaitanya (Mantra-consciousness) —then the Sādhaka can make the Mantra work. Thus in the case cited the Vaikhari Shabda, through its vehicle Dhvani, is the body of a power of Consciousness which enables the Mantrin to become the Lord of Fire.<sup>1</sup> However this may be, in all cases it is the creative thought which ensouls the uttered sound which works now in man's small magic, just as it first worked in the grand magical display of the World-creator. His thought was the aggregate, with creative power, of all thought. Each man is Shiva, and can attain His power to the degree of his ability to consciously realise himself as such. For various purposes the Devatās are invoked. Mantra and Devatā are one and the same. A Mantra-Devatā is Shabda and Artha, the former being the name, and the latter the Devatā whose name it is. By practice (Japa) with the Mantra the presence of the Devatā is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Shiva and Shakti. Their movement is the coition (Maithuna) of the two. Shabda which issues therefrom is in the nature of Seed or Bindu. The Devatā thus produced is, as it were, the "son" of the Sādhaka. It is not the Supreme Devatā (for it is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only.<sup>2</sup> In the case of worshippers of Shiva a Boy-Shiva (Bāla Shiva) appears, who is then made strong by the nurture which the Sādhaka gives to his creation. The occultist will understand all such symbolism to mean

<sup>1</sup> Some attain these powers through worship (Upāsana) of Agni Vetāla, a Devayoni; some of Agni Himself. The former process, which requires 12,000 Japa, is given in Shavara-tantra. In the same way objects are said to be moved, though at a distance from the operator, by the worship of Madhumatī Devī. A higher state of development dispenses with all outer agents.

<sup>2</sup> If Sūryya (Sun God) be invoked, it is an emanation which comes and then goes back to the sun.

that the Devatā is a form of the consciousness of the pure Sādhaka which the latter arouses and strengthens, and gains good thereby. It is his consciousness which becomes the boy Shiva, and when strengthened the full-grown Divine power itself. All Mantras are in the body as forms of consciousness (Vijnāna-rūpa). When the Mantra is fully practised it enlivens the Sangskāra, and the Artha appears to the mind. Mantras are thus a form of the Sangskāra of Jivas, the Artha of which becomes manifest to the consciousness which is pure. The essence of all this is—concentrate and vitalise thought and will power. But for such a purpose a method is necessary—namely, language and determined varieties of practice according to the end sought. These, Mantravidyā (which explains what Mantra is) also enjoins.

The causal state of Shabda is called Shabdabrahman—that is, the Brahman as the cause of Shabda and Artha. The unmanifest (Avyakta) power or Shabda, which is the cause of manifested Shabda and Artha, uprises on the differentiation of the Supreme Bindu from Prakriti in the form of Bindu through the prevalence of Kriyā Shakti.<sup>1</sup> Avyakta Rava or Shabda (unmanifested sound) is the principle of sound as such (Nāda-mātra)—that is, undifferentiated sound not specialised in the form of letters, but which is, through creative activity, the cause of manifested Shabda and Artha.<sup>2</sup> It is the Brahman considered as all-pervading Shabda, undivided, unmanifested, whose substance is Nāda and Bindu, the proximate creative

<sup>1</sup> See v. 12 Shāradā.

Kriyāshaktipradhānāyāh shabdashabdārtha-kāranam  
Prakriter bindurūpinyāh shabdabrahmābhavat param.

In plain English this means, in effect, that increasing activity in the Consciousness about to create (Bindu) produces that state in which it is the cause of subject and object, as mind and matter.

<sup>2</sup> Tena shabdārtharūpa-vishishtasya shabda-brahmatvam avadhāritam (Prānatoshinī, 13).



impulse in Parashiva and proximate cause of manifested Shabda and Artha.<sup>1</sup> It is the eternal partless Sphota<sup>2</sup> which is not distinguished into Shabda and Artha, but is the Power by which both exist and are known. Shabdabrahman is thus the kinetic ideating aspect of the undifferentiated Supreme Consciousness of philosophy, and the Saguna Brahman of religion. It is Chit-shakti veheled by undifferentiated Prakriti-shakti—that is, the creative aspect of the one Brahman who is both transcendent and formless (Nirguna), and immanent and with form (Saguna).<sup>3</sup> As the Hathayogapradīpikā says:<sup>4</sup> “Whatever is heard in the form of sound is Shakti. The absorbed state (Laya) of the Tattvas (evolutes of Prakriti) is that in which no form exists.<sup>5</sup> So long as there is the notion of Ether, so long is sound heard. The soundless is called Parabrahman or Paramātmā.”<sup>6</sup> Shabdabrahman thus projects itself for the purpose of creation into two sets of movement—namely, firstly, the Shabda (with mental

<sup>1</sup> See Prānatoshini, p. 10; Rāghava Bhatta, Comm. v. 12, Ch. I, Shāradā.

Srishtyunmukhā-paramashiva-prathamollāsamātram akhando vyaktō nādabindumaya eva vyāpako brahmātmakah shabdah.

<sup>2</sup> Sphota, which is derived from *Sphut*, to open (as a bud does), is that by which the particular meaning of words is revealed. The letters singly, and therefore also in combination, are non-significant. A word is not the thing, but that through which, when uttered, there is cognition of the thing thereby denoted. That which denotes the thing denoted is a disclosure (Sphota) other than these letters. This Sphota is eternal Shabda.

<sup>3</sup> It is to be noted that of five Bhūtas, Ākāsha and Vāyu belonging to the formless division (Amūrta), and the remaining three to the form division (Mūrta). The first is sensed by hearing. Shabda is vibration for the ear as name. Agni, the head of the second division, is sensed as form (Rūpa). Artha is vibration to the eye (mental or physical) as form.

<sup>4</sup> Ch. IV, vv. 101, 102.

<sup>5</sup> Yatkinchin nādarūpena shrūyate shaktir eva sā  
Yas tattvānto nirākārah sa eva parameshvarah.

<sup>6</sup> Tāvad ākāshasangkalpo yāvach chhabdah pravartate  
Nihshabdam tatparam brahma paramātmēti gīyate.

vibrations of cognition) which, passing through the vocal organs, become articulate sound; and, secondly, Artha movements denoted by Shabda in the form of all things constituting the content of mind and the objective world. These two are emanations from the same Conscious Activity (Shakti) which is the Word (Vāk or Logos), and are in consequence essentially the same. Hence the connection between the two is permanent. It is in the above sense that the universe is said to be composed of the letters. It is the fifty<sup>1</sup> letters of the Sanskrit alphabet which are denoted by the garland of severed human heads which the naked<sup>2</sup> mother, Kālī, dark like a threatening rain-cloud, wears as She stands amidst bones and carrion beasts and birds in the burning-ground on the white corpse-like (Shavarūpa) body of Shiva. For it is She who "slaughters"—that is, withdraws all speech and its objects into Herself at the time of the dissolution of all things (Mahāpralaya).<sup>3</sup> Shabdabrahman is the consciousness (Chaitanya) in all creatures. It assumes the form of Kundalī, and abides in the body of all breathing creatures (Prāṇī), manifesting itself by letters in the form of prose and verse.<sup>4</sup> In the sexual symbolism of the Shākta Tantras, seed (Bindu)<sup>5</sup> issued upon the reversed

<sup>1</sup> Sometimes given as fifty-one.

<sup>2</sup> She is so pictured because She is beyond Māyā (Māyātītā). She is the "Bewilderer of all" by Her Māyā, but is Herself undeceived thereby. This Kālī symbolism is explained in the Svarūpa-vyākhyā of the "Hymn to Kālī" (Karpūrādi Stotra) which I have published as vol. IX of Tantrik Texts.

<sup>3</sup> The same symbolism is given in the description of the Heruka in the Buddhist Demchog Tantra.

<sup>4</sup> Chaitanyam sarvabhūtānāṃ shabdabrahmeti me matih  
Tat prāpya kundalīrūpam prāṇinām dehamadhyagam  
Varnātmanāvirbhavati gadyapadyādi-bhedatah. (Shāradā  
Tilaka, Ch. I.)

<sup>5</sup> The term Bindu also means a drop as of semen.

union<sup>1</sup> of Mahākāla and Mahākālī, which seed, ripening in the womb of Prakriti, issued as Kundalī in the form of the letters (Akshara). Kundalī as Mahāmātrikāsundarī has fifty-one coils, which are the Mātrikās or subtle forms of the gross letters or Varna which is the Vaikhari form of the Shabda at the centres. Kundalī when with one coil is Bindu; with two, Prakriti-Purusha; with three, the three Shaktis (Ichchhā, Jñāna, Kriyā) and three Gunas (Sattva, Rajas, Tamas); with the three and a half She is then actually creative with Vikriti; with four She is the Devī Ekajātā, and so on to Shrīmātrikotpattisundarī with fifty-one coils.<sup>2</sup> In the body, unmanifested Parashabda is in Kundalī Shakti. That which first issues from it is in the lowest Chakra, and extends upwards through the rest as Pashyantī, Madhyamā, and Vaikhari Shabda. When Shakti first "sees"<sup>3</sup> She is Paramā Kalā<sup>4</sup> in the mother-form (Ambikārūpā), which is supreme speech (Parā vāk) and supreme peace (Paramā shāntā). She "sees" the manifested Shabda from Pashyantī to Vaikhari. The Pashyantī<sup>5</sup> state of Shabda is that in which Ichchhā Shakti (Will) in the form of a goad<sup>6</sup> (Angkushākāra) is about to display the universe, then in seed (Bīja) form. This is the Shakti Vāmā.<sup>7</sup> Madhyamā Vāk, which is Jñāna (knowledge), and

<sup>1</sup> Viparīta maithuna. Shakti is above Shiva, and moving on and in coition with Him because She is the active and He the inert consciousness.

<sup>2</sup> Shaktisāṅgama Tantra, first Ullāsa Utpattikhaṇḍa. When with ten coils She is the well-known Dashamahāvidyā.

<sup>3</sup> The first movement in creation, called Īkshana ("seeing") in Veda. To see is to ideate.

<sup>4</sup> Paramā=supreme or first. Kalā=Vimarsha-Shakti of Ātmā. She is, as such, the first cause of all the letters.

Pashyantī=She who "sees" (Īkshana).

<sup>6</sup> Here the crooked line (Vakrarekhā) comes first, and the straight second. Possibly this may be the line rising to form the triangular pyramid.

<sup>7</sup> So called because she "vomits forth" the universe (Vamanāt vāmā iti).



in form of a straight line (Rijurekhā), is Jyeshthā Shakti. Here there is the first assumption of form as the Mātrikā (Mātrikātvam upapannā), for here is particular motion (Vishesha Spanda). The Vaikharī state is that of Kriyā Shakti, who is the Devī Raudrī, whose form is triangular<sup>1</sup> and that of the universe. As the former Shakti produces the subtle letters or Mātrikā which are the Vāsanā,<sup>2</sup> so this last is the Shakti of the gross letters of words and their objects.<sup>3</sup> These letters are the garland of the Mother issuing from Her in Her form as Kundalī Shakti, and absorbed by Her in the Kundali-yoga here described.

<sup>1</sup> Shringātaka—that is, a triangular pyramidal figure of three dimensions.

<sup>2</sup> That is, Sangskāra or revived impression, which is the seed of the ideating Cosmic Consciousness.

<sup>3</sup> Yoginihridaya Tantra, Sangketa I.

## THE CENTRES OR LOTUSES (CHAKRA, PADMA)

At this stage we are in a position to pass to a consideration of the Chakras, which may shortly be described as subtle centres of operation in the body of the Shaktis or Powers of the various Tattvas or Principles which constitute the bodily Sheaths. Thus the five lower Chakra from Mūlādhāra to Vishuddha are centres of the Bhūta, or five forms of sensible matter. The Ājñā and other Chakras in the region between it and the Sahasrāra are centres of the Tattvas constituting the mental sheaths, whilst the Sahasrāra or thousand-petalled lotus at the top of the brain, is the blissful abode of Parama Shiva-Shakti which is the state of pure Consciousness.

A description of the Chakras involves, in the first place, an account of the Western anatomy and physiology of the central and sympathetic nervous systems; secondly, an account of the Tantrik nervous system and Chakras; and, lastly, the correlation, so far as that is possible, of the two systems on the anatomical and physiological side, for the rest is in general peculiar to Tantrik occultism.

The Tantrik theory regarding the Chakras and Sahasrāra is concerned on the *physiological* side, or Bhogāyatana aspect, with the central spinal system, comprising the brain or encephalon, contained within the skull, and the spinal cord, contained within the vertebral column (Merudanda).

It is to be noted that, just as there are five centres (Chakras) hereinafter described, the vertebral column itself is divided into five regions, which commencing from the lowest, are the coccygeal, consisting of four imperfect vertebræ, often united together into one bone called the coccyx; the sacral region, consisting of five vertebræ united together to form a single bone, the sacrum; the lumbar region, or region of the loins, consisting of five vertebræ; the dorsal region, or region of the back, consisting of twelve vertebræ; and the cervical region, or region of the neck, consisting of seven vertebræ. As exhibited by segments, the cord shows different characteristics in different regions. Roughly speaking, these correspond to the regions which are assigned to the governing control of the Mūlādhāra, Svādhishthāna, Manipūra, Anāhata, and Vishuddha centres, or Chakras. The central system has relation with the periphery through the thirty-one spinal and twelve cranial nerves, which are both afferent and efferent or sensory and motor, arousing sensation or stimulating action. Of the cranial nerves, the last six arise from the spinal bulb (medulla), and the other six, except the olfactory and optic nerves, from the parts of the brain just in front of the bulb. Writers of the Yoga and Tantra schools use the term Nāḍī, by preference, for nerves. They also, it has been said, mean cranial nerves when they speak of Shiras, never using the latter for arteries, as is done in the medical literature.<sup>1</sup> It must, however, be noted that the Yoga Nāḍīs are not the ordinary material nerves, but subtler lines of direction along which the vital forces go. The spinal nerves, after their exit from the intervertebral foramina, enter into communication

<sup>1</sup> Dr. Brojendranath Seal, p. 337, Appendix to Professor Benoy Kumar Sarkar's "Positive Background of Hindu Sociology". The word Dhamanī is also used for nerve. It is to be noted, however, that the present work uses Shiras for other than cranial nerves, for in v. 1 it calls Idā and Pinggalā Nāḍīs or Shirās.



with the gangliated cords of the sympathetic nervous system, which lie on each side of the vertebral column. The spinal cord extends in the case of man from the upper border of the atlas, below the cerebellum, passing into the medulla, and finally opening into the fourth ventricle of the brain, and descends to the second lumbar vertebra, where it tapers to a point, called the *filum terminale*. I am told that recent microscopic investigations by Dr. Cunningham have disclosed the existence of highly sensitive grey matter in the *filum terminale* which was hitherto thought to be mere fibrous cord. This is of importance, having regard to the position assigned to the Mūlādhāra and the Serpent Power. It is continued in this for a variable distance, and there ends blindly. Within the bony covering is the cord, which is a compound of grey and white brain matter, the grey being the inner of the two, the reverse of the position in the encephalon. The cord is divided into two symmetrical halves, which are connected together by a commissure in the centre of which there is a minute canal called the central spinal canal (wherein is the Brahmanādī), which is said to be the remnant of the hollow tube from which the cord and brain were developed.<sup>1</sup> This canal contains cerebro-spinal fluid. The grey matter viewed longitudinally forms a column extending through the whole length of the cord, but the width is not uniform. There are special enlargements in the lumbar and cervical regions which are due mainly to the greater amount of grey matter in these situations. But throughout the whole cord the grey matter is specially abundant at the junctions of the spinal nerves, so that a necklace arrangement is visible, which is more apparent in the lower vertebrates, corresponding to the ventral ganglionic chain of the invertebrates.<sup>2</sup> The white

<sup>1</sup> See Ferrier's "Functions of the Brain".

<sup>2</sup> *Ib.*, 7.

matter consists of tracts or columns of nerve fibres. At the upper border of the atlas, or first cervical vertebra, the spinal cord passes into the medulla oblongata below the cerebellum. The centre canal opens into the fourth ventricle of the brain. The cerebellum is a development of the posterior wall of the hindermost of the three primary dilatations of the embryonic cerebro-spinal tube, the fourth ventricle constituting the remnant of the original cavity. Above this is the cerebrum, which with the parts below it is an enlarged and greatly modified upper part of the cerebro-spinal nervous axis. The spinal cord is not merely a conductor between the periphery and the centres of sensation and volition, but is also an independent centre or group of centres. There are various centres in the spinal cord which, though to a considerable extent autonomous, is connected together with the higher centres by the associating and longitudinal tracts of the spinal cord.<sup>1</sup> All the functions which are ascribed primarily to the spinal centres belong also in an ultimate sense to the cerebral centres. Similarly, all the "Letters" which exist distributed on the petals of the lotuses exist in the Sahasrāra. The centres influence not only the muscular combinations concerned in volitional movements, but also the functions of vascular innervation, secretion, and the like, which have their proximate centres in the spinal cord. The cerebral centres are said, however, to control these functions only in relation with the manifestations of volition, feeling, and emotion; whereas the spinal centres with the subordinate sympathetic system are said to constitute the mechanism of unconscious adaptation, in accordance with the varying conditions of stimuli which are essential to the continued existence of the organism. The Medulla, again, is also both a path of communication between the higher centres

<sup>1</sup> See Ferrier's "Functions of the Brain," p. 80.

and the periphery and an independent centre regulating functions of the greatest importance in the system. It is to be noted that the nerve fibres which carry motor impulses descending from the brain to the spinal cord cross over rather suddenly from one side to the other on their way through the spinal bulb (medulla), a fact which has been noted in the Tantras in the description of the Mukta Triveni. The latter is connected by numerous afferent and efferent tracts with the cerebellum and cerebral ganglia. Above the cerebellum is the cerebrum, the activity of which is ordinarily associated with conscious volition and ideation and the origination of voluntary movements. The notion of Consciousness, which is the introspective subject-matter of psychology, must not, however, be confused with that of physiological function. There is therefore no organ of consciousness, simply because "Consciousness" is not an organic conception, and has nothing to do with the physiological conception of energy, whose inner introspective side it presents.<sup>1</sup> Consciousness in itself is the Ātmā. Both mind and body, of which latter the brain is a part, are imperfect or veiled expressions of Consciousness, which in the case of body is so veiled that it has the appearance of unconsciousness. The living brain is constituted of gross sensible matter (Mahābhūta) infused by Prāna. Its material has been worked up so as to constitute a suitable vehicle for the expression of Consciousness in the form of Mind (Antahkarana). As Consciousness is not a property of the body, neither is it a mere function of the brain. The fact that mental consciousness is affected or disappears with disorder of the brain proves the necessity of the latter for the expression of *such* consciousness, and not that consciousness is inherent alone in brain or that it is the property of the same. On each side of the vertebral column there

<sup>1</sup> Auguste Forel's "Hygiene of Nerves and Mind," 95.



is a chain of ganglia connected with nerve fibre, called the sympathetic cord (Idā and Pinggalā), extending all the way from the base of the skull to the coccyx. This is in communication with the spinal cord. It is noteworthy that there is in the thoracic and lumbar regions a ganglion of each chain corresponding with great regularity to each spinal nerve, though in the cervical region many of them appear to be missing; and that extra large clusters of nervous structure are to be found in the region of the heart, stomach, and lungs, the regions governed by the Anāhata, Manipura, and Vishuddha, respectively, the three upper of the five Chakras hereinafter described. From the sympathetic chain on each side nerve fibres pass to the viscera of the abdomen and thorax. From these, nerves are also given off which pass back into the spinal nerves, and others which pass into some of the cranial nerves; these are thus distributed to the bloodvessels of the limbs, trunk, and other parts to which the spinal or cranial nerves go. The sympathetic nerves chiefly carry impulses which govern the muscular tissue of the viscera and the muscular coat of the small arteries of the various tissues. It is through the sympathetic that the tone of the blood vessels is kept up by the action of the vaso-motor centre in the spinal bulb. The sympathetic, however, derives the impulses which it distributes from the central nervous system; these do not arise in the sympathetic itself. The impulses issue from the spinal cord by the anterior roots of the spinal nerves, and pass through short branches into the sympathetic chains. The work of the sympathetic systems controls and influences the circulation, digestion, and respiration.<sup>1</sup>

The anatomical arrangement of the central nervous system is excessively intricate, and the events which take place in that tangle of fibre, cell and fibril, are, on

<sup>1</sup> See Foster and Shore's "Physiology," 206, 207.

the other hand, even now almost unknown.<sup>1</sup> And so it has been admitted that in the description of the physiology of the central nervous system we can as yet do little more than trace the paths by which impulses *may* pass between one portion of the system and another, and from the anatomical connections deduce, with more or less probability, the nature of the physiological nexus which its parts form with each other and the rest of the body.<sup>2</sup> In a general way, however, there may (it is said) be reasons to suppose that there are nervous centres in the central system related in a special way to special mechanisms, sensory, secretory, or motor, and that centres, such as the alleged genito-spinal centre, for a given physiological action exist in a definite portion of the spinal cord. It is the subtle aspect of such centres as expressions of consciousness (Chaitanya) embodied in various forms of Māyā Shakti which is here called Chakra. These are related through intermediate conductors with the gross organs of generation, micturition, digestion, cardiac action, and respiration in ultimate relation with the Mūlādhāra, Svādhishthāna, Manipūra, Anāhata, and Vishuddha Chakras respectively, just as tracts have been assigned in the higher centres as being in special, even if not exclusive, relation with various perceptive, volitional, and ideative processes.

With this short preliminary in terms of modern Western physiology and anatomy, I pass to a description of the Chakras and Nādis (nerves), and will then endeavour to correlate the two systems.

The conduits of Prāṇik or vital force are the nerves called Nādi, which are reckoned to exist in thousands in the

<sup>1</sup> "Manual of Physiology," by G. N. Stewart, 5th edition, p. 657 (1906).

<sup>2</sup> *Ibid.*

body. "As in the leaf of the Ashvattha tree (*Ficus religiosa*) there are minute fibres, so is the body permeated by Nādīs."<sup>1</sup> Nādī is said in v. 2 to be derived from the root *nad*, or motion. For here the Prāna or Life Principle moves. The Bhūtashuddhi Tantra speaks of 72,000, the Prapanchasāra Tantra of 300,000, and the Shiva Sanghitā of 350,000; but of these, whatever be their total extent, only a limited number are of importance. Some are gross Nādīs, such as the physical nerves, veins, and arteries, known to medical science. But they are not all of this gross or physical and visible character. They exist, like all else, in subtle forms, and are known as Yoga Nādīs. The latter may be described as subtle channels (Vivara) of Prānik or vital energy. The Nādīs are, as stated, the conduits of Prāna. Through them its solar and lunar currents run. Could we see them, the body would present the appearance of those maps which delineate the various ocean currents. They are the paths along which Prānashakti goes. They therefore belong to the vital science as life-element, and not to the medical Shāstra (Vaidyashāstra). Hence the importance of the Sādhana, which consists of the physical purification of the body and its Nādīs. Purity of body is necessary if purity of mind is to be gained in its extended Hindu sense. Purification of the Nādīs is perhaps the chief factor in the preliminary stages of this Yoga; for just as their impurity impedes the ascent of Kundalī Shakti, their purity facilitates it. This is the work of Prānāyāma (*v. post*).

Of these Nādīs, the principal are fourteen, and of these fourteen Idā, Pinggalā, and Sushumnā, are the chief. Of these three, again, Sushumnā is the greatest, and to it

<sup>1</sup> Shāndilya Up., Ch. I, where the Nādīs are given and their purification spoken of; Dhyānabindu Up.; and as to Sushumnā see Mandalabrāhmaṇa Up., First Brāhmaṇa.



all others are subordinate; for by the power of Yoga (Yogabala) Prāna is made to go through it, and, passing the Chakras, leave the body through the Brahmarandhra. It is situate in the interior of the cerebro-spinal axis, the Merudanda, or spinal column, in the position assigned to its interior canal, and extends from the basic plexus, the Tāttvik centre called the Mūlādhāra, to the twelve-petalled lotus in the pericarp of the Sahsrāra Padma, or thousand-petalled lotus. Within the fiery red Tāmasik Sushumnā is the lustrous Rājasik Vajrā or Vajrinī Nādī, and within the latter the pale nectar-dropping Sāttvik Chitrā or Chitrinī. The interior of the latter is called the Brahma Nādī. The first is said to be fire-like (Vahni-svarūpā), the second sun-like (Sūryyasvarūpā), and the third moon-like (Chandrasvarūpā).<sup>1</sup> These are the three-fold aspect of the Shabdabrahman. The opening at the end of the Chitrinī Nādī is called the door of Brahman (Brahmadvāra), for through it the Devī Kundalī enters to ascend.<sup>2</sup> It is along this last-mentioned Nādī, known as the Kula Mārga and the "Royal Road," that the Shakti Kundalinī is led in the process hereafter described.

Outside this nerve are the two Nādis, the pale Idā or Shashī (Moon) and the red Pinggalā or Mihira (Sun), which are connected with the alternate breathing from the right to the left nostril and *vice versa*.<sup>3</sup> The first, which is

<sup>1</sup> Hence She is called in the Lalitā-sahasranāma (v. 106) Mūlādhā-rāmbujārūdhā. Fire, Sun, and Moon are aspects of the differentiated Parabindu or Kāmakalā (v. ante). See the Chapter on Sun, Moon and Fire in "Garland of Letters".

<sup>2</sup> The sun generally represents poison, and the moon nectar (Shāndilya Up., Ch. I). Both were obtained at the churning of the ocean, and represent the upbuilding and destructive forces of Nature.

<sup>3</sup> The Hindus have long known that breathing is done through one nostril for a period of time and then through the other. In Prānāyāma to make the breathing change one nostril is closed. But the skilled Yogī can shift the breathing at his will without closing a nostril with

“feminine” (Shaktirūpā) and the embodiment of nectar (Amritavigrahā), is on the left; and the second, which is “masculine,” as being in the nature of Rudra (Raudrātmikā), is on the right. They both indicate Time or Kāla, and Sushumnā devours Kāla. For on that path entry is made into timelessness. The three are also known as Gangā (Idā), Yamunā (Pinggalā), and Sarasvatī (Sushumnā), after the names of the three sacred rivers of India. The Mūlādhāra is the meeting-place of the three “rivers,” and hence is called Yuktatrivenī. Proceeding from the Ādhāra lotus, they alternate from right to left and left to right, thus going round the lotuses. According to another account, their position is that of two bows on either side of the spinal cord. An Indian medical friend tells me that these are not discrepant accounts, but represent different positions according as Idā and Pinggalā exist inside or outside the spinal cord. When they reach the space between the eyebrows known as the Ājnā Chakra, they enter the Sushumnā, making a plaited knot of three called Muktatrivenī. The three “Rivers,” which are again united at this point, flow separately therefrom, and for this reason the Ājnā Chakra is called Muktatrivenī. After separation, the Nādī which proceeded from the right testicle goes to the left nostril, and that from the left testicle to the right nostril. It has been said that the distinction made between the heating “Sun” and cooling “Moon” is that which exists between the positive and negative phases of the same subject-matter, positive and negative forces being present in every form of activity. Pinggalā is thus, according to this view, the conduit of the positive solar current, and Idā of the negative lunar current. There are also, as we have seen, interior solar and lunar Nādis in the fiery Sushumnā his fingers. At the moment of death breathing is through both nostrils at one and the same time.

where the two currents meet.<sup>1</sup> These are all but microcosmic instances of the vaster system of cosmic matter, every portion of which is composed of the three Gunas (Trigu-nātmaka) and the threefold Bindus, which are Sun, Moon, and Fire.

As regards nerve cords and fibres, cranial and spinal nerves, and the connected sympathetic nerves, Dr. Bro-jendranath Seal says: "With the writers on the Yoga, all the Shirās, and such of the Dhamanīs as are not vehicles of vital current, metabolic fluid, lymph, chyle, or blood, are cranial nerves, and proceed from the heart through the spinal cord to the cranium. These cranial nerves include pairs for the larynx and the tongue, for the understanding and use of speech, for the raising and lowering of the eyelids, for weeping, for the sensations of the special senses, etc., a confused and unintelligent reproduction of Sushruta's classification. But the enumeration of the spinal nerves with the connected sympathetic chain and ganglia is a distinct improvement on the old anatomists."<sup>2</sup>

He then continues: "The Sushumnā is the central cord in the vertebral column (Brahmadanda or Meru). The two chains of sympathetic ganglia on the left and right are named Idā and Pinggalā respectively. The sympathetic nerves have their main connection with Sushumnā at the solar plexus (Nābhi chakra). Of the seven hundred nerve cords of the sympathetic spinal system

<sup>1</sup> Similarly, there are three Nādīs which in Latāsāadhanā are worshipped in the Madanāgāra—viz., Chāndrī, Saurī, Āgneyī, representing the sun, moon, and fire.

<sup>2</sup> P. 340, Appendix to Professor Sarkar's "Positive Background of Hindu Sociology," subsequently published in his "Positive Sciences of the Hindus". The author annexes a plan which attempts to give a rough idea of the relative position of the principal nerves of the sympathetic spinal system.



(see Sangītaratnākara), the fourteen most important are :<sup>1</sup>

“ 1. Sushumnā, in the central channel of the spinal cord. 2. Idā, the left sympathetic chain, stretching from under the left nostril to below the left kidney in the form of a bent bow. 3. Pinggalā, the corresponding chain on the right. 4. Kuhū, the pudic nerve of the sacral plexus, to the left of the spinal cord. 5. Gāndhārī, to the back of the left sympathetic chain, supposed to stretch from below the corner of the left eye to the left leg. It was evidently supposed that some nerves of the cervical plexus came down through the spinal cord and joined on to the great sciatic nerve of the sacral plexus. 6. Hastijihvā, to the front of the left sympathetic chain, stretching from below the corner of the left eye to the great toe of the left foot, on the same supposition as before. Pathological facts were believed to point to a special nerve connection between the eyes and the toes. 7. Sarasvatī, to the right of Sushumnā, stretching up to the tongue (the hypoglossal nerves of the cervical plexus). 8. Pūshā, to the back of the right sympathetic chain, stretching from below the corner of the right eye to the abdomen (a connected chain of cervical and lumbar nerves). 9. Payasvinī, between Pūshā and Sarasvatī, auricular branch of the cervical plexus on the left. 10. Sankhinī, between Gāndhārī and Sarasvatī, auricular branch of the cervical plexus on the left. 11. Yashasvinī, to the front of the right sympathetic chain, stretching from the right thumb to the left leg (the radial nerve of the brachial plexus continued on to certain branches of the great sciatic). 12. Vārunā, the nerves of the sacral plexus, between Kuhū and Yashasvinī, ramifying over the lower trunk and limbs. 13. Vishvodarā, the nerves of the lumbar plexus, between Kuhū and Hastijihvā,

<sup>1</sup> Some of these are referred to in the present work ; see v. 1.



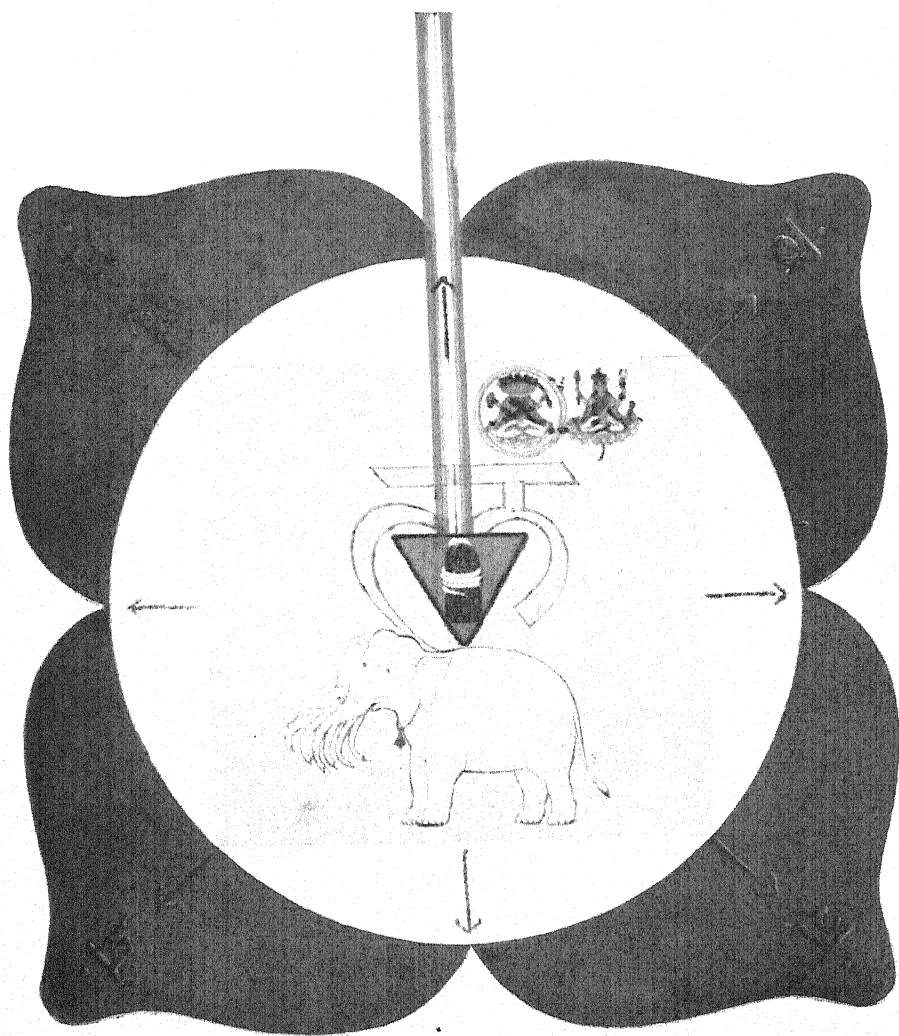


PLATE 2.



ramifying over the lower trunk and limbs. 14. Alambushā, the coccygeal nerves, proceeding from the sacral vertebræ to the urino-genitary organs."<sup>1</sup>

The Tattvas in the body pervaded by Prāna have certain special centres of predominance and influence therein, which are the Chakras (centres or circles or regions) or Padmas (lotuses) of which this work is a description.

Inside the Meru, or spinal column, are the six main centres of Tattvik operation, called Chakras or Padmas, which are the seats of Shakti, as the Sahasrāra above is the abode of Shiva.<sup>2</sup> These are the Mūlādhāra, Svādhishthāna, Manipūra, Anāhata, Vishuddha, and Ājñā, which in the *physical body* are said to have their correspondences in the principal nerve plexuses and organs, commencing from what is possibly the sacro-coccygeal plexus to the "space between the eyebrows," which some identify with the pineal gland, the centre of the third or spiritual eye, and others with the cerebellum. The Chakras<sup>3</sup> themselves are, however, as explained later, centres of Consciousness (Chaitanya) as extremely subtle force (Shakti); but the gross regions which are built up by their coarsened vibrations, which are subject to their influence, and with which loosely and inaccurately they are sometimes identified, have been said to be various plexuses in the trunk of the body and the lower cerebral centres mentioned. In the portion of the body below the Mūlādhāra are the seven lower worlds, Pātāla and

<sup>1</sup> Citing Sangītaratnākara, Shlokas 144-156; also the Yogārṇava Tantra. This account has in parts been criticised by an Indian medical friend, who tells me that it is in those parts influenced too much by Western physiology.

<sup>2</sup> Varāha Up., Ch. V.

<sup>3</sup> See Ch. V, Varāha Up. and Dhyānabindu Up., and Ch. III, Yogakundali Up.

others, together with the Shaktis which support all in the universe.

The first centre, or Mūlādhāra Chakra, which is so called from its being the root of Sushumnā where Kundalī rests,<sup>1</sup> is at the place of meeting of the Kanda (root of all the Nādis) and the Sushumnā Nādi, and is in the region midway between the genitals and the anus. It is thus the centre of the body for men.<sup>2</sup> By this and similar statements made as regards the other lotuses, it is not meant that the Chakra proper is in the region of the gross body described, but that it is *the subtle centre* of that gross region, such centre existing in the spinal column which forms its axis. The reader must bear this observation in mind in the descriptions of the Chakras, or an erroneous notion will be formed of them. This crimson Mūlādhāra lotus<sup>3</sup> is described as one of four petals, the Vrittis of which are the four forms of bliss known as Paramānanda, Sahajānanda, Yogānanda, and Vīrānanda.<sup>4</sup> On these four petals are the golden letters Vang (वं), Shang (शं), Shang (षं), and Sang (सं).<sup>5</sup> Each letter in its Vaikhari form is a gross manifestation of inner or subtle Shabda. On the petals are figured the letters, which are each a Mantra, and as such a Devatā. The petals are configurations made by the position of the Nādis at any particular centre, and are in themselves Prānashakti manifested by Prānavāyu in

<sup>1</sup> Derived from Mūla (root) and Ādhāra (support).

<sup>2</sup> Shāndilya Up., Ch. I, where also the centres for birds and other animals are given. In some (Kashmir "Nādicakra") Kundalī is represented above the position given in the Text.

<sup>3</sup> This and other lotuses hang head downwards except when Kundalī passes through them, when they turn upwards.

<sup>4</sup> These Vrittis or qualities (see *post*) denoting four forms of bliss are not given in the text here translated, but in Tarkālangkāra's Commentary to the Mahānirvāna Tantra.

<sup>5</sup> In this and other cases meditation is done from the right (Dakshināvartena). See v. 4, Shat-chakra-nirūpana cited as S.N.

the living body. When that Vāyu departs they cease to be manifest. Each letter is thus a particular Shabda or Shakti and a surrounding (Āvarana) Devatā of the Principal Devatā and its Shakti of the particular Chakra. As Shakti they are manifestations of Kundalī, and in their totality constitute Her Mantra body, for Kundalī is both light (Jyotirmayī) and Mantra (Mantramayī). The latter is the Sthūla aspect of which Japa is done. The former is the Sūkshma aspect which is led up to in Yoga. Their specific enumeration and allocation denote the differentiation in the body of the total Shabda. This Lotus is the centre of the yellow Prithivī, or "earth" Tattva, with its quadrangular Mandala, the Bija or Mantra of which Tattva is Lang (ॐ).<sup>1</sup>

At this centre is the Prithivī Tattva, the Bija of which is "La," with Bindu or the Brahma-consciousness presiding over this centre or "Lang" which is said to be the expression in gross (Vaikharī) sound of the subtle sound made by the vibration of the forces of this centre. So, again, the subtle Tejas Tattva and its Bija Rang is in the Manipūra Chakra, and the gross fire known as Vaishvānara is in the physical belly, which the subtle centre governs. This Bija represents in terms of Mantra the Tattva regnant at this centre, and its essential activity. With the symbolism used throughout this work, Bija is said to be seated on the elephant Airāvata, which is here located. This and the other animals figured in the Chakras are intended to denote the qualities of the Tattvas there regnant. Thus, the elephant is emblematic of the strength, firmness, and solidity, of this Tattva of "Earth". They are, further, the vehicles (Vāhana) of the Devatās there. Thus in this Chakra there is the seed-mantra

The Dhyānabindu Up. associates the Bījas with the five Prānas. Thus "Lang" is associated with Vyāna.



(Bija) of Indra, whose vehicle is the elephant Airāvata. The Devatā of this centre is, according to the Text, the creative Brahmā, whose Shakti is Sāvitṛī.<sup>1</sup> There also is the Shakti known as Dākini,<sup>2</sup> who, as also the other Shaktis, Lākinī and the rest, which follow, are the Shaktis of the Dhātus or bodily substances<sup>3</sup> assigned to this and the other centres. Here is the “female” triangle or Yoni known as Traipura, which is the Shaktipīṭha, in which is set the “male” Shivalingga known as Svayambhu, of the shape and colour of a young leaf, representing, as do all Devis and Devas, the Māyā-Shakti and Chit-Shakti, aspects of the Brahman as manifested in the particular centres (vv. 4-14). The Linggas are four—Svayambhu, Bāna, Itara, Para. According to the Yoginīhridaya Tantra<sup>4</sup> (Ch. I), they are so called because they lead to Chit. They are the Pīthas, Kāmarūpa, and the rest because they reflect Chit (Chitsphurattādhāratvāt). They are Vrittis of Manas, Ahangkāra, Buddhi, Chitta. To the first three are assigned certain forms and colours—namely, yellow, red, white, triangular, circular; as also certain letters—namely, the sixteen vowels, the consonants Ka to Ta (soft), and Tha to Sa. Para is formless, colourless, and letterless, being the collectivity (Samashti) of all letters in the form of bliss. The Traipura is the counterpart in the Jīva of the Kāmakalā of the Sahasrāra. The Devī Kundalinī, luminous as lightning, shining in the hollow of this lotus like a chain of brilliant lights, the World-bewilderer who maintains all breathing creatures,<sup>5</sup>

<sup>1</sup> The Creator is called Savitā because He creates.

<sup>2</sup> Who, according to Sammohana Tantra, Ch. II, acts as keeper of the door.

<sup>3</sup> Viz., chyle, blood, flesh, fat, bone, marrow, seed.

<sup>4</sup> Yoginīhridaya Tantra, Ch. I.

<sup>5</sup> See v. 49, S.N.

lies asleep coiled three and a half times<sup>1</sup> round the Linga, covering with Her head the Brahmadvāra.<sup>2</sup>

The Svādbishthāna Chakra is the second lotus proceeding upwards, and is, according to the commentary, so called after Sva or the Param Lingam.<sup>3</sup> It is a vermilion lotus of six petals placed in the spinal centre of the region at the root of the genitals. On these petals are the letters like lightning: Bang (बं), Bhang (भं), Mang (मं), Yang (यं), Rang (रं), Lang (लं). "Water" (Ap) is the Tattva of this Chakra, which is known as the white region of Varuna. The Tāttvik Mandala is in the shape of a crescent moon<sup>4</sup> (Ardhendurūpalasitam). The Bija of water (Varuna) is "Vang". This, the Varuna Bija, is seated on a white Makara<sup>5</sup> with a noose in his hand. Hari (Vishnu) and Rākini Shakti of furious aspect, showing Her teeth fiercely, are here (vv. 14—18).

Above it, at the centre of the region of the navel, is the lotus Manipūra (Nābhipadma), so called, according to the Gautamīya Tantra, because, owing to the presence of the fiery Tejas, it is lustrous as a gem (Mani).<sup>6</sup> It is a lotus of ten petals on which are the letters Dang (डं), Dhang (ढं), Nang (णं), Tang (तं), Thang (थं), Dang (दं), Dhang (धं), Nang (नं), Pang (पं), Phang (फं). This is the triangular region of the Tejas Tattva. The triangle has

<sup>1</sup> These correspond with the three and a half Bindus of which the Kubjikā Tantra speaks. See *ante*.

<sup>2</sup> Entrance to the Sushumnā.

<sup>3</sup> For another definition see Dhyānabindu Up., where all the Chakras are named. Another derivation is "own abode" of (Shakti).

<sup>4</sup> The diagrams or mandalas symbolic of the elements are also given, as here stated, in the first chapter of the Shāradā Tilaka and in the Vishvasāra Tantra, cited at p. 25 of the Prānatoshinī, with the exception that, according to the Vishvasāra Tantra, the Mandala of water is not a crescent, but eight-cornered (Ashtāsra).

<sup>5</sup> An animal like an alligator. See Plate 3.

<sup>6</sup> For another derivation, derived from Samaya worship, see Commentary on the Lalitā-Sahasranāma, vv. 88, 89.

three Svastikas. The red Bija of fire, "Rang," is seated on a ram, the carrier of Agni, the Lord of Fire. Here is the old red Rudra smeared with white ashes, and the Shakti Lākinī who as the Devatā of this digestive centre is said to be "fond of animal food, and whose breasts are ruddy with the blood and fat which drop from Her mouth". Lākinī and the other special Shaktis of the centres here named are the Shaktis of the Yogi himself—that is, Shaktis of the Dhātus assigned to each of his bodily centres, and concentration on this centre may involve the satisfaction of the appetites of this Devatā. The Shaktis of the higher centres are not meat-eaters. From these three centres the gross Virāt, waking body, is evolved (vv. 19-21).

Next above the navel lotus (Nābhipadma) is the Anāhata, in the region of the heart, which is red like a Bandhuka flower, and is so called because it is in this place that Munis hear that "sound (Anāhata shabda) which comes without the striking of any two things together," or the "sound" of the Shabdabrahman, which is here the Pulse of Life. For it is here that the Purusha (Jīvātmā) dwells. This lotus is to be distinguished from the Heart Lotus of eight petals, which is represented in the place below it, where in mental worship the Patron Deity (Ishta-devatā) is meditated upon. (See Plate V.) Here is the Tree which grants all desires (Kalpataru) and the jewelled altar (Manipitha) beneath it. As the Vishvasāra Tantra cited in the Prānatoshinī says: "Shabdabrahman is said to be Deva Sadāshiva. That Shabda is said to be in the Anāhatachakra. Anāhata is the great Chakra in the heart of all beings. Ongkāra is said to be there in association with the three Gunas."<sup>1</sup> The Mahāsvachchhanda Tantra

<sup>1</sup> P. 10.

Shabdabrahmeti tang prāha sakshād devah sadāshivah  
Anāhateshu chakreshu sa shabdah parikīrttyate



says :<sup>1</sup> "The great ones declare that Thy blissful form, O Queen, manifests in Anāhata, and is experienced by the mind inward-turned of the Blessed Ones, whose hairs stand on end and whose eyes weep with joy." This is a lotus of ten petals with the vermilion letters Kang (कं), Khang (खं), Gang (गं), Ghang (घं), Ngang (ङं), Chang (चं), Chhang (छं), Jang (जं), Jhang (झं), Nyang (यं), Tang (टं), Thang (ठं). This is the centre of the Vāyu Tattva. According to v. 22, the region of Vāyu is six-cornered (that is, formed by two triangles, of which one is inverted), and its colour that of smoke by reason of its being surrounded by masses of vapour.<sup>2</sup> Its Bīja "Yang" is seated on a black antelope which is noted for its fleetness, and is the Vāhana of "Air" (Vāyu), with its property of motion. Here are Īsha, the Overlord of the first three Chakras; the Shakti Kākinī garlanded with human bones, whose "heart is softened by the drinking of nectar"; and the Shakti in the form of an inverted triangle (Trikona), wherein is the golden Bāna Linga, "joyous with a rush of desire" (Kāmodgamollasita), and the Hangsa as Jiv-ātmā, like "the steady flame of a lamp in a windless place" (vv. 22-27). The Ātmā is so described because just as the flame is undisturbed by the wind, so the Ātmā is in itself unaffected by the motions of the world.<sup>3</sup>

Anāhatang mahāchakrang hridaye sarvvajantushu  
Tatra onkāra ityukto gunatraya-samanvitah.

<sup>1</sup> Cited by Bhāskararāya's Comm. on Lalitā, v. 121, on the title of the Devī as Nādarūpā; and in v. 218, where she is described as Nādarūpinī, referring also to Yoginīhridaya Tantra.

<sup>2</sup> According to the Shāradā, Ch. I (and to the same effect Prapan-chasāra Tantra), the colours of the Bhūtas are as follows: Ākāsha (ether) is transparent (svachchha); Vāyu (air) is black (Krishna); Agni (fire) is red (Rakta); Ap (water) is white (Sveta); and Prithivī (earth) is yellow (Pita).

<sup>3</sup> This steady, still, state is that of the Ātmā. See Mandalabrāhmana Up., Brāhmanas II, III.

The seventeenth verse of the *Ānanda-Laharī* mentions that the *Devatās* *Vashinī* and others are to be worshipped in the two last-mentioned *Chakras*. *Vashinī* and others are eight in number.<sup>1</sup>

(1) *Vashinī*, (2) *Kāmeshvarī*, (3) *Modinī*, (4) *Vimalā*, (5) *Arunā*, (6) *Jayinī*, (7) *Sarveshvarī*, and (8) *Kālī* or *Kaulinī*. These are respectively the Presiding Deities of the following eight groups of letters; (1) अ to अः, 16 letters; (2) क to कः, 5 letters; (3) च to चः, 5 letters; (4) ट to ण, 5 letters; (5) त to न, 5 letters; (6) प to 5 letters; (7) य to यः, 4 letters; (8) श to क्ष or ञ, 5 letters.

The other beings in v. 17 of *Ānanda-Laharī* refer to the twelve *Yoginīs*, who are (1) *Vidyāyoginī*, (2) *Rechikā*, (3) *Mochikā*, (4) *Amritā*, (5) *Dīpikā*, (6) *Jnānā*, (7) *Āpyāyanī*, (8) *Vyāpinī*, (9) *Medhā*, (10) *Vyomarūpā*, (11) *Siddhirūpā*, and (12) *Lakshmīyoginī*.

These twenty Deities (eight *Vashinīs* and twelve *Yoginīs*) are to be worshipped in *Manipūra* and *Anāhata* centres. In respect of this, the Commentator quotes a verse from the *Taittirīyāranyaka*, and gives a description of these Deities, their respective colours, place, etc.

At the spinal centre of the region at the base of the throat (*Kantha-mūla*) is the *Vishuddha Chakra* or *Bhāratīsthāna*,<sup>2</sup> with sixteen petals of a smoky purple hue, on which are the sixteen vowels with *Bindu* thereon—that is, *Ang* (अं), *Āng* (आं), *Ing* (इं), *Īng* (ईं), *Ung* (उं), *Ūng* (ऊं), *Ring* (ऋं), *Rīng* (ॠं), *Lring* (ऌं), *Lrīng* (ॡं), *Eng* (एं), *Aing* (ऐं), *Ong* (ओं), *Aung* (औं), and the two breathings *Ang* (अं), *Ah* (अः). According to the *Devībhāgavata* (VII. 35), the *Chakra* is so called because the *Jīva* is made pure (*Vishuddha*) by seeing the *Hangsa*. Here is the centre of the

<sup>1</sup> Pandit Ananta Shāstri's *Ānanda Laharī*, pp. 47, 48, and translation of same by A. Avalon, "Wave of Bliss".

<sup>2</sup> That is, abode of the *Devī* of speech.

white circular Ākāsha or Ether Tattva, the Bīja of which is "Hang". Ākāsha is dressed in white and mounted on a white elephant. Its Mandala is in the form of a circle.<sup>1</sup> Here is Sadāshiva in his androgyne or Arddhanārīshvara Mūrti, in which half the body is white and the other half gold. Here also is the white Shakti Shākinī, whose form is light (Jyotihsvarūpā). Here, too, is the lunar region, "the gateway of the great liberation". It is at this place that the Jnānī "sees the three forms of time". (Trikaladarshī). As all things are in the Ātmā, the Jnānī who has realised the Ātmā has seen them (vv. 28-31). Above the Vishuddha, at the root of the palate, is a minor Chakra called Lalanā, or in some Tantras Kalā Chakra, which is not mentioned in the works here translated. It is a red lotus with twelve petals bearing the following Vritti or qualities: Shraddhā (faith), Santosha (contentment), Aparādha (sense of error), Dama (self-command), Māna (anger)<sup>2</sup> Sneha (affection),<sup>3</sup> Shuddhatā (purity), Arati (detachment), Sambhrama (agitation),<sup>4</sup> Ūrmī (appetite).<sup>5</sup> (*V. post.*)

Before summarising the previous description, it is to be here observed that the Commentator Kālicharana states the principle of this Yoga to be that that which is grosser is merged into that which is more subtle (Sthūlānām sūkshme layah). The grosser are lower in the body than the more subtle. The gross which are in and

<sup>1</sup> This is sometimes represented as a circle with a number of dots in it, for, as the Prapanchasāra Tantra says, Ākāsha has innumerable Sushira—that is, Chhidra, or spaces between its substance. It is because of its interstitial character that things exist in space.

<sup>2</sup> This term is generally applied to cases arising between two persons who are attached to one another, as man and wife.

<sup>3</sup> Usually understood as affection towards those younger or lower than oneself.

<sup>4</sup> Through reverence or respect.

<sup>5</sup> Or it may refer to the six which are technically called ūrmī—that is, hunger, thirst, sorrow, ignorance (moha), decay, and death.



below the Mūlādhāra or connected with it are—(1) the Prithivī Tanmātra; (2) the Prithivī Mahābhūta; (3) the nostrils with their sense of smell, which is the grossest of the senses of knowledge (Jnānendriya), and which is the quality (Guna) of the Prithivī Tanmātra; and (4) the feet, which are the grossest of the senses of action (Karmendriya), and “which have Prithivī (earth) for their support”. Here the nostrils are classified as the grossest of the Jnānendriyas, because therein is the sense which perceives the quality (Guna) of smell of the grossest Tanmātra (Gandha), from which is derived the Prithivī Sthūla Bhūta. Thus the Jnānendriyas have a relation with the Tanmātras through their Gunas (qualities), for the perception of which these senses exist. In the case, however, of the senses of action (Karmendriya), no such relation appears to exist between them and the Tanmātras. In the order of successive merging or Laya, the feet occur in the same grade as earth, hands in the same grade as water, anus in the same grade as fire, penis in the same grade as air, and mouth in the same grade as ether; not, apparently, because there is any direct relation between earth and feet, water and hands, fire and anus, and so forth, but because these organs are in the same order of comparative subtlety as earth, water, and fire, and so forth. Hands are supposed to be subtler agents than feet; the anus<sup>1</sup> a subtler agent than the hands; the penis a subtler agent than the anus; and the mouth a subtler agent than the penis. This is also the order in which these agents are situated in the body, the hands coming second because they find their place between the feet and the anus when the arms are given their natural vertical position. It is to be remembered in this

<sup>1</sup> At first sight this might appear not to be so, but the importance of the anus is well known to medical experts, its sensitivity having even given rise to what has been called a “Psychology of the anus”.

connection that the Tantras here follow the Sāṅkhya, and state the scheme of creation as it occurs also in the Purāṇas, according to which the Jñānendriyas and Karmendriyas and the Tanmātras issue from different aspects of the threefold Ahankāra. There is a relation between the senses and the Tanmātras in the created Jīva, according to the Vedānta, for the senses are related to the Tanmātras, but the order, in that case, in which the senses occur is different from that given in this work. For, according to the Vedāntik scheme, earth is related to the sense of smell and penis; water to the sense of taste and anus; fire to the sense of sight and feet; air to the sense of touch and hands; and ether to the sense of hearing and mouth. Another explanation seemingly artificial, however, which has been given, is as follows: The feet are associated with "Earth" because the latter alone has the power of support, and the feet rest on it. "Water" is associated with the hands because in drinking water the hand is used. The word Pāni, which means hand, is derived from the root Pā, to drink (Piyate anena iti pāni). "Fire" is associated with the anus because what is eaten is consumed by fire in the stomach, and the residue is passed out through the anus, whereby the body becomes pure. "Air" is associated with the penis because in procreation the Jivātmā as Prāṇa Vāyu throws itself out through the penis. And so the Shruti says; "Ātmā itself is reborn in the son" (Ātmā vai jāyate putrah). "Ether" is associated with the mouth because by the mouth sound is uttered, which is the Guna (quality) of ether (Ākāsha).

Hitherto we have dealt with the comparatively gross Tattvas. According to this work, the twenty

grosser Tattvas are associated (4×5) as in the following table :

<i>Centre in which dissolved</i>	<i>Grosser Tattvas</i>
1. Mūlādhāra ...	Gandha (smell) Tanmātra; Prithivī Tattva (earth); the Jñānendriya of smell; <sup>1</sup> the Karmendriya of feet.
2. Svādhishthāna ...	Rasa (taste) Tanmātra; Ap Tattva (water); the Jñānendriya of taste; the Karmendriya of hands.
3. Manipūra ...	Rūpa (sight) Tanmātra; Tejas Tattva (fire); the Jñānendriya of sight; the Karmendriya of anus.
4. Anāhata ...	Spārsha (touch) Tanmātra; Vāyu Tattva (air); the Jñānendriya of touch; the Karmendriya of penis.
5. Vishuddha ...	Shabda (sound) Tanmātra; Ākāsha Tattva (ether); the Jñānendriya of hearing; the Karmendriya of mouth.

It will be observed that with each of the elements is associated an organ of sensation (Jñānendriya) and action (Karmendriya). In Chapter II of the Prapanchasāra Tantra it is said: "Ether is in the ears, air in the skin, fire in the eye, water in the tongue, and earth in the nostrils." The Karmendriyas are possibly so arranged because the Tattvas of the respective centres in which they are placed are, as above stated, of similar grades of subtlety and grossness. As explained below, each class of Tattvas is dissolved in the next higher class, commencing from the lowest and grossest centre, the Mūlādhāra. So far the Tattvas have been those of the "matter" side of creation.

Progress is next made to the last or Ājñā Chakra, in which are the subtle Tattvas of Mind and Prakriti. The Chakra is so called because it is here that the command (Ājñā) of the Guru is received from above. It is a lotus of

<sup>1</sup> The nose is a centre at which sexual excitement may be aroused or subdued. Though the reproductive organ is higher up than the Mūlādhāra, the sexual force proceeds from the latter.



two white petals between the eyebrows, on which are the white letters Hang (ॐ), and Kshang (ॐ). This exhausts the fifty letters. It will have been observed that there are fifty petals and fifty letters in the six Chakras. In the pericarp is the great Mantra "Om". Each Lotus has either two or four more petals than the one immediately below it, and the number of the petals in the Vishuddha Chakra is the sum of the preceding differences. Here are Paramashiva in the form of Hangsa (Hangsa-rūpa), Siddhakālī, the white Hākinī Shakti "elated by draughts of ambrosia," the inverted triangle or Yoni (Trikona), and the Itara Linga, shining like lightning, which is set in it. The three Lingas are thus in the Mūlādhāra, Anāhata, and Ājñā Chakras respectively; for here at these three Brahmagranthis the force of Māyā Shakti is in great strength. And this is the point at which each of the three groups of Tattva associated with fire, sun, and moon, converge.<sup>1</sup> The phrase "opening the doors" refers to passage through these Granthi. Here in the Ājñā is the seat of the subtle Tattvas, Mahat and Prakriti. The former is the Antahkarana with Gunas—namely, Buddhi, Chitta, Ahangkāra and its product Manas (Sasankalpavikalpaka). Commonly and shortly it is said that Manas is the Tattva of the Ājñā Chakra. As, however, it is the mental centre, it includes all the aspects of mind above stated, and the Prakriti whence they derive, as also the Ātmā in the form of the Pranava (Om) its Bija. Here the Ātmā (Antarātmā) shines lustrous like a flame. The light of this region makes visible all which is between the Mūla and the Brahmarandhra. The Yogī by contemplation of this lotus gains further powers (Siddhi), and becomes Advaitāchāravādi (Monist). In connection with this Padma, the text (S.N., v. 36) explains how detachment is gained through the Yoni Mudrā. It is here that the Yogī at the

<sup>1</sup> *V. post.*

time of death places his Prāna, and then enters the supreme primordial Deva, the Purāna (ancient) Purusha, "who was before the three worlds, and is known by the Vedānta". The same verse describes the method (Prānāropana-prakāra). From the last centre and the causal Prakriti is evolved the subtle body which individually is known as Taijasa, and collectively (that is, the Īshvara aspect) as Hiranyagarbha. The latter term is applied to the manifestation of the Paramātmā in the Antahkarana; as displayed in Prāna it is Sūtrātmā; and when manifested through these two vehicles without differentiation it is known as the Antaryāmin. The Chakras are the bodily centres of the world of differentiated manifestation, with its gross and subtle bodies arising from their causal body, and its threefold planes of consciousness in waking, sleeping, and dreamless slumber.

Above the Ājñā-chakra (vv. 32—39) there are the minor Chakras called Manas and Soma, not mentioned in the texts here translated. The Manas Chakra is a lotus of six petals, on the petals of which are (that is, which is the seat of) the sensations of hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. Above this, again, is the Soma Chakra, a lotus of sixteen petals, with certain Vrittis which are detailed later.<sup>1</sup> In this region are "the house without support" (Nirālambapuri), "where Yogīs see the radiant Īshvara," the seven causal bodies (v. 39) which are intermediate aspects of Ādyā Shakti, the white twelve-petalled lotus by the pericarp of the Sahasrāra (vv. 32—39), in which twelve-petalled lotus is the A-ka-tha triangle, which surrounds the jewelled altar (Manipītha) on the isle of gems (Manidvīpa), set in the Ocean of Nectar,<sup>2</sup> with Bindu

<sup>1</sup> *V. post.*

<sup>2</sup> In mental worship the jewelled altar of the Ishtadevatā is in the eight-petalled lotus below Anāhata (see Plate V). The Isle of Gems is

above and Nāda below, and the Kāmakaḷā triangle and the Guru of all, or Paramashiva. Above this, again, in the pericarp, are the Sūryya and Chandra Mandalas, the Parabindu surrounded by the sixteenth and seventeenth digits of the moon circle. In the Chandra Mandala there is a triangle. Above the Moon is Mahāvāyu, and then the Brahmarandhra with Mahāshangkini.

The twelve-petalled lotus and that which is connected with it is the special subject of the short book Pādukāpanchaka Stotra here translated, which is a hymn by Shiva in praise of the "Fivefold Footstool," with a commentary by Shri Kālicharana. The footstools are variously classified as follows: According to the first classification they are— (1) The white twelve-petalled lotus in the pericarp of the Sahasrāra lotus. Here there is (2) the inverted Triangle, the abode of Shakti called "A-ka-tha". (3) The region of the altar (Manipitha), on each side of which are Nāda and Bindu. The eternal Guru, "white like a mountain of silver," should be meditated upon, as on the Jewelled Altar (Manipitha). (4) The fourth Pādukā is the Hangsa below the Antarātmā; and (5) the Triangle on the Pitha. The differences between this and the second classification are explained in the notes to v. 7 of the Pādukā. According to this latter classification they are counted as follows: (1) The twelve-petalled lotus; (2) the triangle called A-ka-tha; (3) Nāda-Bindu; (4) the Manipitha-Mandala; and (5) the Hangsa, which makes the triangular Kāmakaḷā. This Triangle, the Supreme Tattva, is formed by the three Bindus which the text calls Chandra (Moon), Sūryya (Sun), and Vahni (Fire) Bindus, which are also known as Prakāsha, Vimarsha, and Mishra Bindu. This is the Hangsa

a supreme state of Consciousness, and the Ocean of Nectar is the infinite Consciousness Itself. As to the causal bodies, see my "Garland of Letters" or "Studies in the Mantra Shāstra".



known as the triangular Kāmakalā, the embodiment of Purusha-Prakriti. The former is the Bindu Hangkāra at the apex of the triangle, and the two other Bindus called Visarga or Sa are Prakriti. This Kāmakalā is the Mūla (root) of Mantra.

The Shabdabrahman with its threefold aspect and energies is represented in the Tantras by this Kāmakalā, which is the abode of Shakti (Abalālayam). This is the Supreme Triangle, which, like all Yonipithas, is inverted. It may be here noted that Shakti is denoted by a triangle because of its threefold manifestation as Will, Action, and Knowledge (Ichchhā, Kriyā, Jnāna). So, on the material plane, if there are three forces, there is no other way in which they can be brought to interact except in the form of a triangle in which, while they are each separate and distinct from one another, they are yet related to each other and form part of one whole. At the corners of the Triangle there are two Bindus, and at the apex a single Bindu. These are the Bindus of Fire (Vahnibindu), Moon (Chandrabindu), and Sun (Sūryyabindu).<sup>1</sup> Three Shaktis emanate from these Bindus, denoted by the lines joining the Bindus and thus forming a triangle. These lines are the line of the Shakti Vāmā, the line of the Shakti Jyeshthā, and the line of the Shakti Raudri. These Shaktis are Volition (Ichchhā), Action (Kriyā), and Cognition (Jnāna). With them are Brahmā, Vishnu, and Rudra, associated with the Gunas Rajas, Sattva, and Tamas.

The lines of the triangle emanating from the three Bindus or Hangsah are formed by forty-eight letters of the alphabet. The sixteen vowels beginning with A form one

<sup>1</sup> The Kāmakalāvilāsa says: "Bindu-trayamayā tejas-tritayah" (three Bindus and three fires). "Tripurasundarī sits in the Chakra which is composed of Bindus (Bindumayē chakre), Her abode being the lap of Kāmeshvara, whose forehead is adorned by the crescent moon. She has three eyes, which are Sun, Moon, and Fire."

line; the sixteen consonants beginning with Ka form the second line; and the following sixteen letters beginning with Tha form the third line. Hence the triangle is known as the A-ka-tha triangle. In the inner three corners of the triangle are the remaining letters Ha, Lla, Ksha. The Yāmala thus speaks of this abode, "I now speak of Kāmakalā," and, proceeding, says: "She is the eternal One who is the three Bindus, the three Shaktis, and the three Forms (Trimūrti)." The Brihat-Shrī-krama, in dealing with Kāmakalā, says: "From the Bindu (that is, the Parabindu) She has assumed the form of letters (Varnāvayavarūpini)." The Kālī Ūrddhvāmnāya says: "The threefold Bindu (Tribindu) is the supreme Tattva, and embodies in itself Brahmā, Vishnu, and Shiva."<sup>1</sup> The triangle which is composed of the letters has emanated from the Bindu. These letters are known as the Mātrikā Varna. These form the body of Kulakundalini<sup>2</sup> the Shabdabrahman, being in their Vaikhari state various manifestations of the primal unmanifested "sound" (Avyaktanāda).

They appear as manifested Shabda on the self-division of the Parabindu; for this self-division marks the appearance of the differentiated Prakriti.

The commentary on the Pādukāpanchaka (v. 3) says that the Bindu is Parashakti itself, and its variations are called Bindu, Nāda, and Bija, or Sun, Moon, and Fire; Bindu, the sun, being red, and Nāda, the moon, being white.<sup>3</sup> These form the Chinmaya or Ānandamayakosha

<sup>1</sup> The Māheshvarī Sanghitā says: "Sūryya, Chandra, and Vahni, are the three Bindus; and Brahmā, Vishnu, and Shambhu, are the three lines."

<sup>2</sup> The Kāmakalāvilāsa says: "Ekapanchāshadāksharātmā" (She is in the form of the 51 letters). See A. Avalon's edition and translation of this text, Vol. 9, Tāntrik Texts.

<sup>3</sup> This appears to be in conflict with the previous statement of Rāghava Bhatta, that Bindu is Moon and Nāda the Sun.

(Pādukāpanchaka, v. 3). The two Bindus making the base of the triangle are the Visarga (*ib.*, v. 4). In the Āgamakalpadrūma it is said: "Hangkāra is Bindu or Purusha, and Visarga is Sah or Prakriti. Hangsah is the union of the male and female, and the universe is Hangsah." The triangular Kāmakalā is thus formed by Hangsah (*ib.*). The Hangsa-pītha is composed of Mantras (*ib.*, v. 6).

As this subject is of great importance, some further authorities than those referred to in the work here translated are given. In his commentary to v. 124 of the Lalitā, in which the Devī is addressed as being in the form of Kāmakalā (Kāmakalārūpā), Bhāskararāya says: "There are three Bindus and the Hārdhakalā.<sup>1</sup> Of these Bindus the first is called Kāma, and the Hakārārdha is named Kalā."<sup>2</sup> He adds that the nature of Kāmakalā is set forth in the Kāmakalāvilāsa in the verses commencing "Supreme Shakti (Parā Shakti) is the manifested union of Shiva and Shakti in the form of seed and sprout," and ending with the lines "Kāma (means) desirableness, and the Kalā the same. The two Bindus are said to be the Fire and Moon."<sup>3</sup> Kāma, or creative Will, is both Shiva and Devī, and Kalā is their manifestation. Hence it is called Kāmakalā. This is explained in the Tripurāsiddhānta: "O Pārvati, Kalā is the manifestation of Kāmeshvara and Kāmeshvari. Hence She is known as Kāmakalā."<sup>4</sup> Or

<sup>1</sup> Also called Hakārārdha—that is, half the letter Ha (ह).

<sup>2</sup> Bindu-trayang hārdhakalā cha ity atra prathamō binduh kāmā-khyash charamā kalā cha iti pratyāhāranyāyena kāmakalety uchyate.

<sup>3</sup> Tasyāḥ svarūpang sphutashivashakti-samāgamabijāṅkurarūpinī parā shaktirityārabhya Kāmah kamanīyatayā kalā cha dahanenduvi-grahau bindū ityantena nirnītang kāmakalāvilāse tadrūpetyarthah (*ib.*).

<sup>4</sup> Kāmayoh kaletī vā, taduktang, Tripurāsiddhānte :  
Tasya kāmashvarākhyasya kāmashvaryāsh cha Pārvvati  
Kalākhyā salilā sā cha khyātā kāmakaletī sā.



She is the manifestation (Kalā) of desire (Kāma)<sup>1</sup>—that is, of Ichchhā. The Kālikā Purāṇa says: “Devī is called Kāma because She came to the secret place on the blue peak of the great mountain (Kailāsa) along with Me for the sake of desire (Kāma): thus Devī is called Kāmā. As She is also the giver or fulfiller of desire, desiring, desirable, beautiful, restoring the body of Kāma (Manmatha) and destroying the body of Kāma, hence She is called Kāma.”<sup>2</sup> After Shiva (with whom She is one) had destroyed Kāma, when he sought by the instilment of passion to destroy His yoga; so She (with whom He is one) afterwards gave a new body to the “Bodiless One” (Ananga). They destroy the worlds and take them to themselves through the cosmic yoga path, and again by Their desire and will (Ichchhā) recreate them. These Bindus and Kalā are referred to in the celebrated Hymn “Waves of Bliss” (Ānandalahari), attributed to the great Shangkarāchāryya.<sup>3</sup>

This Devī is the great Tripurasundarī. Bhāskara-rāya's Guru Nrisinghānandanātha wrote the following verse, on which the disciple commentates: “I hymn Tripurā, the treasure of Kula,<sup>4</sup> who is red of beauty; Her

<sup>1</sup> Kāmash chāsau kalārūpā cheti vā.

<sup>2</sup> Kāmapadamātra-vāchyatāyāh Kālipurāṇe pratipādanāt.

<sup>3</sup> Kāmārtham āgatā yasmān mayā sārđhang mahāgirau  
Kāmākhyā prochyate devī nilakūtarahogatā  
Kāmadā kāmīnī kāmāyā kāntā kāmāṅgadāyīnī  
Kāmāṅganāshīnī yasmāt kāmākhyā tena kathyate  
Iti shadaksharamidāṅg nāma (ib.).

<sup>4</sup> Mukhang bindung kṛtvā kuchayugam adhas tasya tadadho  
Hakārārdhang dhyāyet haramahīshi te manmathakalām (v. 19).

(Let him contemplate on the first Bindu as the face of the Devī, and on the other two Bindus as Her two breasts, and below that on the half Ha.) Half Ha is the Yoni, the womb, and origin of all. See Lalitā, v. 206.

<sup>4</sup> Kulānidhi. In its literal ordinary sense Kula means race or family, but has a number of other meanings: Shakti (Akula is Shiva), the spiritual hierarchy of Gurus, the Mūlādhāra, the doctrine of the Kaula Tantriks, etc.

limbs like unto those of Kāmarāja, who is adored by the three Devatās<sup>1</sup> of the three Gunas; who is the desire (or will) of Shiva;<sup>2</sup> who dwells in the Bindu and who manifests the universe." She is called (says the commentator cited)<sup>3</sup> Tripurā, as She has three (Tri) Puras (lit., cities), but, here meaning Bindus, angles, lines, syllables, etc. The Kālikā Purāna says: "She has three angles (in the triangular Yoni) as well as three circles (the three Bindus), and her Bhūpura<sup>4</sup> has three lines. Her Mantra is said to be of three syllables,<sup>5</sup> and She has three aspects. The Kundalinī energy is also threefold, in order that She may create the three Gods (Brahmā, Vishnu, Rudra). Thus, since She the supreme energy is everywhere triple, She is called Tripurasundarī."<sup>6</sup> These syllables are said by the commentator last cited<sup>7</sup> to be the three Bījas of the three divisions (of the Panchadashī)—viz., Vāgbhava, Kāmarāja, and Shakti, which according to the Vāmakeshvara Tantra

<sup>1</sup> Vishnu, Brahmā, and Rudra, of the Sattva, Rajas, and Tamas qualities respectively.

<sup>2</sup> This is the Commentator's meaning of Ekām tām. Eka—+i=e. According to the Vishva Dictionary, "A" has among other meanings that of Isha or Shiva, and, according to the Anekārthadhvani-manjarī Lexicon, I=Manmatha—that is, Kāma, or desire. Ekā is therefore the spouse of Siva, or Shiva-kāmā, the desire or will of Shiva.

<sup>3</sup> Introduction to Lalitā.

<sup>4</sup> The portion of the Yantra which is of common form and which encloses the particular design in its centre. Reference may, however, also be here made to the three outer lines of the Shrichakra.

<sup>5</sup> *V. post.* The Kāma Bija is Klīng. Klīngkāra is Shiva-kāma. Here Ing means the Kāmakalā in the Turiya state through which Moksha is gained, and hence the meaning of the saying (*ib.*, v. 176) that he who hears the Bija without Ka and La does not reach the place of the good actions—that is, he does not go to the region attained by good actions, but to that attainable by knowledge alone (see *ib.*, v. 189, citing Vāmakeshvara Tantra).

<sup>6</sup> Other instances may be given, such as the Tripurārnava, which says that the Devī is called Tripurā because She dwells in the three Nādis (Sushumnā, Pinggalā, and Idā; *v. post.*) and in Buddhi Manas Chitta (*v. post.*).

<sup>7</sup> *V.* 177.

are the Jnānashakti which confers salvation, and the Kriyā and Ichchhā Shaktis.

Three "Pāda" are also spoken of as Tripurā—white, red, and mixed.<sup>1</sup> Elsewhere, as in the Varāha Purāna, the Devī is said to have assumed three forms—white, red, and black: that is, the Supreme energy endowed with the Sāttvik, Rājasik, and Tāmasik qualities.<sup>2</sup> The one Shakti becomes three to produce effects.

In the Kāmakalā meditation (Dhyāna) the three Bindus and Hārddhakalā are thought of as being the body of the Devī Tripurasundarī. The Commentator on the verse of the Ānanda-Laharī cited says:<sup>3</sup> "In the fifth sacrifice (Yajna) let the Sādhaka think of his Ātmā as in no wise different from, but as the one only Shiva; and of the subtle thread-like Kundalinī which is all Shaktis, extending from the Ādhāra lotus to Paramashiva. Let him think of the three Bindus as being in Her body (Tripurasundarī), which Bindus indicate Ichchhā, Kriyā, Jnāna—Moon, Fire, and Sun; Rajas, Tamas, Sattva; Brahmā, Rudra, Vishnu; and then let him meditate on the Chitkalā who is Shakti below it."<sup>4</sup>

<sup>1</sup> According to a note of R. Anantakrishna Shāstrī, translator of the Lalitā, p. 213, the three "feet" are explained in another work of Bhāskararāya as follows: White, the pure Samvit (Consciousness) untainted by any Upādhis; red, the Parāhantā (Supreme Individuality), the first Vritti (modification) from the Samvit; and the mixed—the above-mentioned as one inseparable modification (the Vritti) of "I". These are known as the "three feet" (Charana-tritaya), or Indu (white), Agni (red), Ravi (mixed).

<sup>2</sup> So also the Devī Bhāgavata Pr. says: "The Shāmbhavī is white; Shrividyā, red; and Shyāmā, black." The Yantra of Shrividyā is the Shrichakra mentioned.

<sup>3</sup> Shangkarāchāryyagranthāvalī (Vol. II), ed. Shri Prasanna Kumāra Shāstrī. The editor's notes are based on the Commentary of Achyutānanda Svāmī.

<sup>4</sup> Atha panchamayāge abhedabuddhyā ātmānang shivarūpam ekāt-mānang vibhāvya ādhārāt paramashivāntang sūtrarūpāng sūkshamāng kundalinīng sarvashaktirūpāng vibhāvya sattvarajastamogunasūchakang brahmavishnushivashaktyātmakang sūryāgnichandrarūpang bindutra-yang tasyā angge vibhāvya adhash chitkalāng dhyāyet (Comm. to v. 19).



The Bindu which is the "face" indicates Virinchi<sup>1</sup> (Brahmā) associated with the Rajas Guna. The two Bindus which are the "breasts," and upon which meditation should be done in the heart, indicate Hari<sup>2</sup> (Vishnu) and Hara<sup>3</sup> (Rudra) associated with the Sattva and Tamas Gunas. Below them meditate in the Yoni upon the subtle Chitkalā, which indicates all three Gunas, and which is all these three Devatās.<sup>4</sup> The meditation given in the Yoginī Tantra is as follows: "Think of three Bindus above Kalā, and then that from these a young girl sixteen years old springs forth, shining with the light of millions of rising suns, illuminating every quarter of the firmament. Think of Her body from crown to throat as springing from the upper Bindu, and that her body from throat to middle, with its two breasts and three belly lines of beauty (Trivali), arise from the two lower Bindus. Then imagine that the rest of Her body from genitals to feet is born from Kāma. Thus formed, She is adorned with all manner of ornaments and dress, and is adored by Brahmā, Īsha, and Vishnu. Then let the Sādhaka think of his own body as such Kāmakalā."<sup>5</sup> The Shritattvār-nava says: "The glorious men who worship in that body in Sāmarasya<sup>6</sup> are freed from the waves of poison in the untraversable sea of the world (Sangsāra)."<sup>5</sup>

<sup>1</sup> That is, He who creates, from *Vi+rich*.

<sup>2</sup> He who takes away or destroys (*harati*) all grief and sin.

<sup>3</sup> The same.

<sup>4</sup> Mukhang bindung kritvā rajogunasūchakang virinchyātmakang bindung mukhang kritvā, tasyādho hridayasthāne sattvatamoguna-sūchakang hariharātmakang bindudvayang kuchayugang kritvā, tasyādhah yonigunatrayasūchikāng hariharavirinchyātmikāng sūksh-māng chitkalāng hakārārdhang kritvā yonyantargata-trikonākriting kritvādhyāyet (*ib.*).

<sup>5</sup> See p. 199, *et seq.*, Nityapūjāpaddhati, by Jaganmohana Tarkā-langkāra.

<sup>6</sup> That is equal, feeling; or being one with; homogeneity; union of Shiva and Shakti.

To the same effect are the Tantrik works the Shrikrama<sup>1</sup> and Bhāvachūdāmani<sup>2</sup> cited in the Commentary to the Ānanda-Laharī. The first says: "Of the three Bindus, O Mistress of the Devas, let him contemplate the first as the mouth and in the heart the two Bindus as the two breasts. Then let him meditate upon the subtle Kalā Hakārārdha in the Yoni." And the second says: "The face in the form of Bindu, and below twin breasts, and below them the beauteous form of the Hakārārdha." The three Devatās Brahmā, Vishnu, and Rudra, with their Shaktis, are said to take birth from the letters A, U, M, of the Ongkāra or Pranava.<sup>3</sup> Ma, as the Prapanchasāra Tantra<sup>4</sup> says, is the Sun or Ātmā among the letters, for it is Bindu. From each of these ten Kalās arise.

Verse 8 of the first work translated says that in the Mūlādhāra centre there is the Triangle (Trikona) known as Traipura, which is an adjective of Tripura. It is so called because of the presence of the Devi Tripurā within

<sup>1</sup> Tathā cha Shrikrame :

Bindutrayasya deveshi prathamang devi vaktrakang  
Bindudvayang stanadvandvang hridi sthāne niyojayet.  
Hakārārdhang kalāng sūkshmāng yonimadhye vichintayet.

<sup>2</sup> Taduktang Bhāvachūdāmanau :

Mukhang binduvadākārang  
Tadadhah kuchayugmakam  
Tadadhashcha hakārārdhang  
Suparishkritamandalam.

The third line of this verse is also printed Tadadhah saparārdhang cha. But this means the same thing. Sapara is Hakāra, as Ha follows Sa. For further Dhyānas and mode of meditation, see p. 199 of the Nityapūjāpaddhati of Jagaumohana Tarkālangkāra.

<sup>3</sup> Phetkārini Tantra, Ch. I :

Tebhya eva samutpannā varnā ye vishnu-shūlinoh  
Mūrtayah shaktisangyuktā uchyante tāh kramena tu.  
And so also Vishvasāra Tantra (see Prānatoshinī, 10) :  
Shivo brahmā tathā vishnurongkāre cha pratishthitāh  
Akārash cha bhaved brahmā ukārah sachchidātmakah  
Makāro rudra ityukta iti tasyārthakalpanā.

<sup>4</sup> Ch. III.

the Ka inside the triangle. This Ka is the chief letter of the Kāma Bija, and Kang<sup>1</sup> is the Bija of Kāminī, the aspect of Tripurasundarī in the Mūlādhāra. Here also, as the same verse says, there are the three lines Vāmā, Jyeshthā, and Raudrī, and, as the Shatchakra-vivriti adds, Ichchhā, Jnāna, and Kriyā.<sup>2</sup> Thus the Traipura Trikona is the gross or Sthūla aspect of that subtle (Sūkshma) Shakti which is below the Sahasrāra, and is called Kāmakalā. It is to this Kāminī that in worship the essence of Japa (Tejorūpajapa) is offered, the external Japa being offered to the Devatā worshipped in order that the Sādhaka may retain the fruits of his worship.<sup>3</sup> There are also two other Lingas and Trikonas at the Anāhata and Ājñā centres, which are two of the Knots or Granthis, and which are so called because Māyā is strong at these points of obstruction, at which each of the three groups converge. The Traipura Trikona is that, however, in the Mūlādhāra which is the grosser correspondence of the Kāmakalā, which is the root (Mūla) of all Mantras below the Sahasrāra, and which, again, is the correspondence in Jiva of the Tribindu of Īshvara.

Before, however, dealing in detail with the Sahasrāra, the reader will find it convenient to refer to the tables on pp. 143 and 144, which summarises some of the details above given up to and including the Sahasrāra.

In the description of the Chakras given in this work, no mention is made of the moral and other qualities and things (Vritti) which are associated with the Lotus in other books, such as the Adhyātmaviveka,<sup>4</sup> commencing

<sup>1</sup> Nityapūjāpaddhati, p. 80, by Jagannomohana Tarkālangkāra.

<sup>2</sup> See p. 117, Vol. II, of Tantrik Texts, where that Commentary is printed.

<sup>3</sup> Nityapūjāpaddhati, *loc. cit.*

<sup>4</sup> Quoted in the Dipikā to v. 7 of the Haṅgopaniṣad.



with the root-lotus and ending with the Soma Chakra. Thus, the Vrittis, Prashraya, Avishvāsa, Avajñā, Murchhā, Sarvanāsha, Krūrātā,<sup>1</sup> are assigned to Svādhishthāna; Lajjā, Pishunatā, Īrshā, Trishnā, Sushupti, Vishāda, Kashāya, Moha, Ghrinā, Bhaya,<sup>2</sup> to the Manipūra; Āshā, Chintā, Cheshtā, Mamatā, Dambha, Vikalatā, Ahangkāra, Viveka, Lolatā, Kapatatā, Vitarka, Anutāpa,<sup>3</sup> Kripā, Mridutā, Dhairyya, Vairāgya, Dhriti, Sampat, Hāsyā, Romāncha, Vinaya, Dhyāna, Susthiratā, Gāmbhīrya, Udyama, Akshobha, Audārya, Ekāgratā,<sup>4</sup> to the secret Somachakra; and so forth. In the Mūlādhāra, which has been described as the "source of a massive pleasurable æsthesia," there are the four forms of bliss already mentioned; in the Vishuddha the seven subtle "tones," Nishāda, Rishabha, Gāndhāra, Shadjā, Madhyama, Dhaivata, Panchama; certain Bijas, Hung, Phat, Vaushat, Vashat, Svadhā, Svāhā, Namah; in the eighth petal "venom," and in the sixteenth "nectar";<sup>5</sup> and in the petals and pericarp of the Ājñā the three Gunas, and in the former the Bijas Hang and Kshang; and in the six-petalled Manas Chakra above the Ājñā are Shabdajnāna, Sparshajnāna, Rūpajnāna, Āghrānopalabdhi, Rasopabhoga, and Svapna, with their opposites, denoting the sensations

<sup>1</sup> Credulity, suspicion, disdain, delusion (or disinclination), false knowledge (lit., destruction of everything which false knowledge leads to), pitilessness.

<sup>2</sup> Shame, treachery, jealousy, desire, supineness, sadness, worldliness, ignorance, aversion (or disgust), fear.

<sup>3</sup> Hope, care or anxiety, endeavour, mineness (resulting in attachment), arrogance or hypocrisy, sense of languor, egoism or self-conceit, discrimination, covetousness, duplicity, indecision, regret.

<sup>4</sup> Mercy, gentleness, patience or composure, dispassion, constancy, prosperity (spiritual) cheerfulness, rapture or thrill, humility or sense of propriety, meditateness, quietude or restfulness, gravity (of demeanour), enterprise or effort, emotionlessness (being undisturbed by emotion), magnanimity, concentration.

<sup>5</sup> Both were extracted at the churning of the ocean, and, as so spoken of, represent the destructive and upbuilding forces of the world.

of the sensorium—hearing, touch, sight, smell, taste, and centrally-initiated sensations in dream and hallucination. It is stated that particular Vrittis are assigned to a particular lotus, because of a connection between such Vritti and the operation of the Shaktis of the Tattva at the centre to which it is assigned. That they exist at any particular Chakra is said to be shown by their disappearance when Kundalī ascends through the Chakra. Thus the bad Vritti of the lower Chakras pass away in the Yogi who raises Kundalī above them.

Moral qualities (Vritti) appear in some of the lower Chakras and in the secret twelve-petalled lotus called the Lalanā (and in some Tantras Kalā) Chakra, situate above the Vishuddha, at the root of the palate (Tālumūla), as also in the sixteen-petalled lotus above the Manas Chakra, and known as the Soma Chakra. It is noteworthy that the Vritti of the two lower Chakras (Svādhishthāna and Manipūra) are all bad; those of the Anāhata centre are mixed,<sup>1</sup> those of the Lalanā Chakra are predominantly good, and those of the Somachakra wholly so; thus indicative of an advance as we proceed from the lower to the higher centres, and this must be so as the Jīva approaches or lives in his higher principles. In the twelve-petalled white lotus in the pericarp of the Sahasrāra is the abode of Shakti, called the Kāmakalā, already described.

Between Ājnā and Sahasrāra, at the seat of the Kārana Sharīra of Jīva, are the Varnāvalirūpā Viloma Shaktis, descending from Unmanī to Bindu. Just as in the Īshvara or cosmic creation there are seven creative Shaktis from Sakala Parameshvara to Bindu; and in the microcosmic or Jīva creation seven creative Shaktis from

<sup>1</sup> *E.g.*, with Dambha (arrogance), Lolatā (covetousness), Kapatatā (duplicity), we find Āshā (hope), Cheshtā (endeavour), Viveka (discrimination).

CHAKRA	SITUATION	NUMBER OF PETALS	LETTERS ON SAME	REGNANT TATTVA AND ITS QUALITIES	COLOUR OF TATTVA
Mūlādhāra	Spinal centre of region below genitals	4	va, sha, sha, sa	Prithivī; cohesion, stimulating sense of smell	Yellow
Svādhish-thāna	Spinal centre of region above the genitals	6	ba, bha, ma, ya, ra, la	Ap; contraction, stimulating sense of taste	White
Manipūra	Spinal centre of region of the navel	10	da, dha, na, ta, tha, da, dha, na, pa, pha	Tejas; expansion, producing heat and stimulating sight-sense of colour and form	Red
Anāhata	Spinal centre of region of the heart	12	ka, kha, ga, gha, nga, cha, chha, ja, jha, nya, ta, tha	Vāyu; general movement, stimulating sense of touch	Smoky
Vishuddha	Spinal centre of region of the throat	16	the vowels a, ā, i, ī, u, ū, ri, ri, lri, lri, e, ai, o, au, ang, ah	Ākāsha; space-giving, stimulating sense of hearing	White
Ājnā	Centre of region between the eyebrows	2	ha, and ksha	Manas (mental faculties)	...

Above the Ājnā is the causal region and the Lotus of a thousand petals, with all the letters, wherein is the abode of the Supreme Bindu Parashiva.



SHAPE OF MANDALA	BJA AND ITS VĀHANA (CARRIER)	DEVATĀ AND ITS VĀHANA	SHAKTI OF THE DHĀTU	LINGA AND YONI	OTHER TATTVAS HERE DISSOLVED
Square	Lang on the Airāvata elephant	Brahmā on Hangsa	Dākinī	Svayam- bhu and Traipura Trikona	Gandha (smell) Tattva; smell (organ of sen- sation); feet (organ of action)
Crescent	Vang on Makara	Vishnu on Garuda	Rākinī	...	Rasa (taste) Tattva; taste (organ of sen- sation); hand; (organ of action)
Triangle	Rang on a ram	Rudra on a bull	Lākinī	...	Rūpa (form and colour; sight) Tattva; sight (organ of sensation); anus (organ of action)
Six-pointed hexagon	Yang on an antelope	Isha	Kākinī	Bāna and Trikona	Sparsha (touch and feel) Tattva; touch (organ of sensation); penis (organ of action)
Circle	Hang on a white ele- phant	Sadāshiva	Shākinī	...	Shabda (sound) Tattva; hearing (organ of sensation); mouth (organ of action)
...	Om	Shambhu	Hākinī	Itara and Trikona	Mahat, the Sūkshma Prakriti called Hiranyagarbha (v. 52)

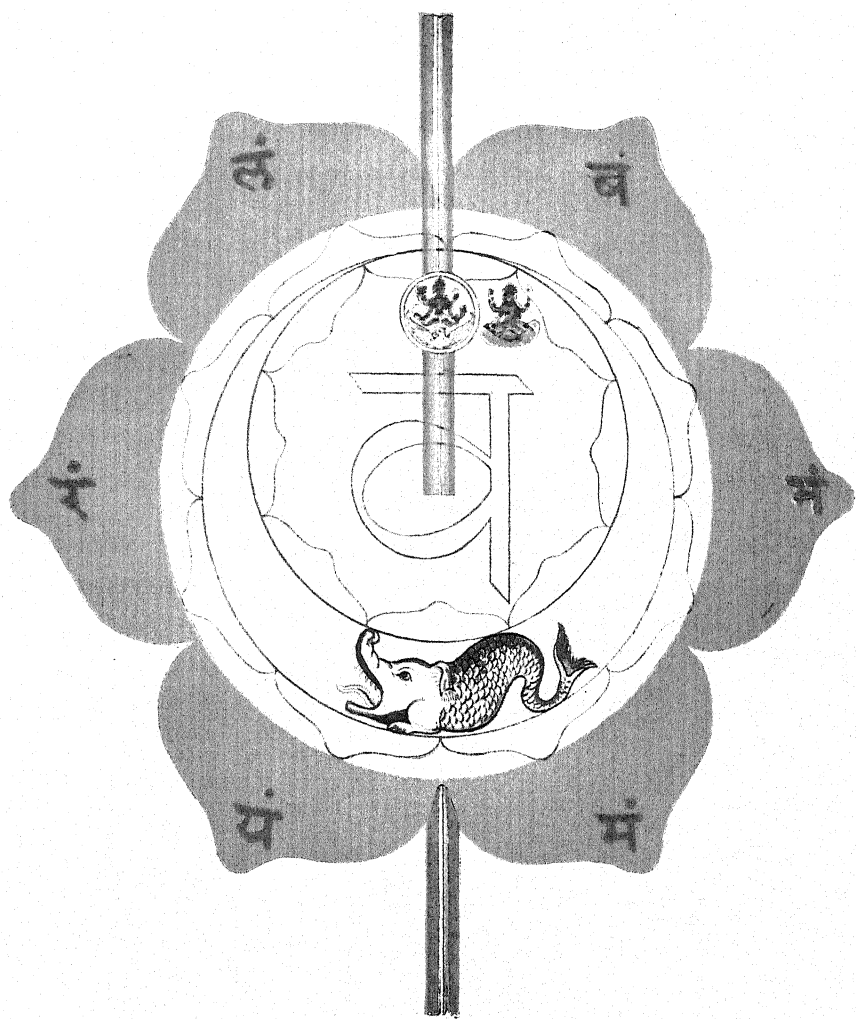


PLATE 3.





Kundalinī, who is in the Mūlādhāra, to Bindu, both of which belong to what is called the Anuloma order:<sup>1</sup> so in the region between the Ājnā Chakra and Sahasrāra, which is the seat of the causal body (Kāraṇa Sharīra) of Jīva, there are seven Shaktis,<sup>2</sup> which, commencing with the lowest, are Bindu (which is in Īshvara Tattva), Bodhinī, Nāda, Mahānāda or Nādānta (in Sadākhyā Tattva), Vyāpikā, Samanī (in Shakti Tattva), and Unmani (in Shiva Tattva). Though these latter Shaktis have a cosmic creative aspect, they are not here co-extensive with and present a different aspect from the latter. They are not co-extensive, because the last-mentioned Shaktis are, as here mentioned, Shaktis of the Jīva. 'Hangsa, Jīva or Kundalī is but an infinitesimal part of the Parabindu. The latter is in the Sahasrāra, or thousand-petalled lotus, the abode of Īshvara, who is Shiva-Shakti and is the seat of the aggregate Kundalī or Jīva. And hence it is said that all the letters are here twentyfold ( $50 \times 20 = 1,000$ ). In the Sahasrāra are Parabindu, the supreme Nirvāna Shakti, Nirvāna Kalā, Amākalā,<sup>3</sup> and the fire of Nibodhikā. In the Parabindu is the empty void (Shūnya) which is the supreme Nirguna Shiva.

Another difference is to be found in the aspect of the Shaktis. Whilst the cosmic creative Shaktis are looking outwards and forwards (Unmukhī), the Shaktis above the Ājnā are, in Yoga, looking backwards towards dissolution. The Īshvara of the Sahasrāra is not then the creative

<sup>1</sup> That is, the ordinary as opposed to the reversed (viloma) order. Thus, to read the alphabet as A to Z is anuloma; to read it backwards, Z to A, is viloma. In the above matter, therefore anuloma is creation (srishti) or the forward movement, and viloma (nivritti) the path of return.

<sup>2</sup> See my Garland of Letters or "Studies in Mantra Shāstra": "Causal Shaktis of the Pranava."

<sup>3</sup> See my Garland of Letters or "Studies in Mantra Shāstra": "Kalās of the Shaktis."

aspect of Īshvara. There He is in the Nirvāna mood, and the Shaktis leading up to Nirvāna Shakti are "upward moving"—that is, liberating Shaktis of the Jīva.

These seven states or aspects of Bindumayaparashakti (S. N., v. 40) leading up to Unmanī, which are described in this and other Tantrik books, are called causal forms (Kāranarūpa). The commentary to the Lalitā<sup>1</sup> apparently enumerates eight, but this seems to be due to a mistake, Shakti and Vyāpikā being regarded as distinct Shaktis instead of differing names for the third of this series of Shaktis.

Below Visarga (which is the upper part of the Brahma-randhra, in the situation of the fontenelle) and the exit of Shangkhinī Nādi is the Supreme White (or, as some call it, variegated) Lotus of a thousand petals (S. N., vv. 40—49), known as the Sahasrāra, on which are all the letters of the Sanskrit alphabet, omitting according to some the Vaidik Lakāra, and according to others Ksha. These are repeated twenty times to make the 1,000, and are read from beginning to end (Anuloma), going round the Lotus from right to left. Here is Mahāvāyu and the Chandramandala, in which is the Supreme Bindu (O), "which is served in secret by all the Devas". Bindu as such implies Guna, but it also means the void of space, and in its application to the Supreme Light, which is formless, is symbolical of its decaylessness. This subtle Shūnya (Void), which is the Ātmā of all being (Sarvvātmā), is spoken of in S. N., vv. 42—49. Here in the region of the Supreme Lotus is the Guru, the Supreme Shiva Himself. Hence the Shaīvas call it Shivasthāna, free of all illusion, and the abode of bliss where the Ātmā is realised. Here, too, is the Supreme Nirvāna Shakti, the Shakti in the Parabindu, and the Mother of all the three worlds. He who has truly and fully known the Sahasrāra is not reborn in

<sup>1</sup> V. 121, Lalitā-Sahasranāma.

the Sangsāra, for he has by such knowledge broken all the bonds which held him to it. His earthly stay is limited to the working out of the Karma already commenced and not exhausted. He is the possessor of all Siddhi, is liberated though living (Jivanmukta), and attains bodiless liberation (Moksha), or Videha Kaivalya, on the dissolution of his physical body.

In the fourteenth verse and commentary thereon of the Ānandalaharī the Deity in the Sahasrāra is described.<sup>1</sup>

"She is above all the Tattvas. Every one of the six centres represents a Tattva. Every Tattva has a definite number of rays. The six centres, or Chakras, are divided into three groups. Each of these groups has a knot or apex where converge the Chakras that constitute that group. The names of the groups are derived from those of the Presiding Deities. The following table clearly puts the above :

No.	NAME OF CHAKRA	NAME OF TATTVA	No. OF RAYS OF TATTVA	NAME OF GROUP	NAME OF CONVERGING POINT	REMARKS
1 2	Mūlādhāra Svādhish- thāna	Bhū Agni	56 } 62 }	Agni- Khanda	Rudra- granthi	In Sahasrāra the rays are numberless, eternal and unlimited by space.
3 4	Manipūra Anāhata	Apas Vāyu	52 } 54 }	Sūrya	Vishnu- granthi	There is another Chandra here whose rays are countless and ever-shining.
5 6	Vishuddhi Ājñā	Ākāsha Manas	72 } 64 }	Chandra	Brahma- granthi	
			360			

<sup>1</sup> See Pandit R. Ananta Shāstri's Ānandalaharī, p. 42 *et seq.* The passage within quotation marks is taken from that work.

See "Wave of Bliss," by A. Avalon.



“Lakshmidhara quotes the Taittirīyāranyaka in support of his commentary, from which we have taken the notes above given. The extracts which he makes from ‘Bhairava Yāmala’ are very valuable. In discoursing about Chandra, Shiva addresses (vv. 1—17, Chandrajnānavidyāprakaraṇa) Pārvati, his consort, thus :

“‘Welcome, O Beauty of the three worlds, welcome is Thy question. This knowledge (which I am about to disclose) is the secret of secrets, and I have not imparted it to anyone till now. (But I shall now tell thee the grand secret. Listen, then, with attention’ :)

“‘Shrīchakra (in the Sahasrāra) is the form of Parāshakti. In the middle of this Chakra is a place called Baindava, where she, who is above all Tattvas, rests united with Her Lord Sadāshiva. O Supreme One, the whole Cosmos is a Shrīchakra formed of the twenty-five Tattvas—5 elements+5 Tanmātras+10 Indriyas+Mind+Māyā, Shuddhavidyā, Mahesha, and Sadāshiva.<sup>1</sup> Just as it is in Sahasrāra, so cosmically, also, Baindava is above all Tattvas. Devī, the cause of the creation, protection, and destruction, of the universe, rests there ever united with Sadāshiva, who as well is above all Tattvas and ever-shining. Uncountable are the rays that issue forth from Her body ; O good one, they emanate in thousands, lacs—nay, crores. But for this light there would be no light at all in the universe . . . 360 of these rays illumine the world in the form of Fire, Sun, and Moon. These 360 rays are made up as follows : Agni (Fire) 118, Sun 106, Moon 136. O Shankari, these three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time—the Sun for the day, the Moon for the

<sup>1</sup> Māyā to Sadāshiva are the Shiva Tattvas described in the Introduction.—A. A.

night, Agni (Fire) occupying a mean position between the two.<sup>1</sup>

"Hence they constitute (or are called) Kāla (time), and the 360 days (rays) make a year. The Veda says: 'The year itself is a form of the Lord. The Lord of time, the Maker of the world, first created Marīchi (rays), etc., the Munis, the protectors of the world. Everything has come to exist by the command of Parameshvarī.'

"Dindima takes a quite different view of this verse. He interprets it as meaning that, having already described the Antaryāga (inner worship), the author recommends here the worship of the Āvarana Devatās—i.e., Deities residing in each of the Chakras or centres—without propitiating whom it is impossible for the practitioner to lead the Kundalini through these Chakras. He enumerates all the 360 Deities and describes the mode of worshipping each of them.

"There are other commentators who understand the 360 rays esoterically, and connect the same with the 360 days of the year, and also with the human body. Every commentator quotes the Taittiriyaṛanyaka, first chapter, to support his views. Thus it seems that Taittiriyaṛanyaka contains much esoteric matter for the mystic to digest. The first chapter of the Āranyaka referred to is chanted in worshipping the Sun. It is called Ārunam because it treats of Arunā (red-coloured Devī)."<sup>2</sup>

An Indian physician and Sanskritist has expressed the opinion that better anatomy is given in the Tantras than in the purely medical works of the Hindus.<sup>3</sup> It is easier, however, to give a statement of the present and ancient

<sup>1</sup> See "Wave of Bliss," ed. A. Avalon.

<sup>2</sup> Pp. 42—45 of Pandit Ananta Shāstri's Ānandalahari.

<sup>3</sup> Dr. B. D. Basu, of the Indian Medical Service, in his Prize Essay on the Hindu System of Medicine, published in the *Guy's Hospital Gazette* (1889), cited in Vol. XVI, "Sacred Books of the Hindus," by Professor Benoy Kumar Sarkar.

physiology than to correlate them. Indeed, this is for the present a difficult matter. In the first place, the material as regards the latter is insufficiently available and known to us, and those native scholars and Sādhakas (nowadays, probably, not numerous) who are acquainted with the subject are not conversant with Western physiology, with which it is to be compared. It is, further, possible to be practically acquainted with this Yoga without knowing its physiological relations, a knowledge of which is not so important as is sometimes supposed. Working in what is an unexplored field, I can only here put forward, on the lines of the Text and such information as I have gathered, explanations and suggestions which must in some cases be of a tentative character, in the hope that they may be followed up and tested by others.

It is clear that the Merudanda is the vertebral column, which as the axis of the body is supposed to bear the same relation to it as does Mount Meru to the earth. It extends from the Mūla (root) or Mūlādhāra to the neck, It and the connected upper tracts, spinal bulb, cerebellum, and the like, contain what has been described as the central system of spinal nerves (Nāḍi) and cranial nerves (Shiro-nāḍi). The Sushumnā, which is undoubtedly a Nāḍi within the vertebral column, and as such is well described by the books as the principal of all the Nāḍis, runs along the length of the Merudanda, as does the spinal cord of Western physiology, if we include therewith the *filum terminale*. If we include the *filum*, and take the Kanda to be between the anus and penis, it starts from practically the same (sacro-coccygeal) region, the Mūlādhāra, and is spoken of as extending to the region of the Brahmarandhra,<sup>1</sup> or to a point below the

<sup>1</sup> Sammohana Tantra, II, 7, or, according to the Tripurāsārasa-muchehaya, cited in v. 1, from the head to the Ādhāra.



twelve-petalled lotus (v. 1)—that is, at a spot below but close to the Sahasrāra, or cerebellum, where the nerve Chitrini also ends. The position of the Kanda is that stated in this work (v. 1). It is to be noted, however, that according to the Hathayogapradīpikā the Kanda is higher up, between the penis and the navel.<sup>1</sup> The place of the union of Sushumnā and Kanda is known as the "Knot" (Granthisthāna), and the petals of the Mūla lotus are on four sides of this (v. 4). It is in this Sushumnā (whatever for the moment we take it to be) that there are the centres of Prāna Shakti which are called Chakras or Lotuses. The spinal cord ends blindly in the *filum terminale*, and is apparently closed there. The Sushumnā is said to be closed at its base, called the "gate of Brahman" (Brahmadvāra), until, by Yoga, Kundali makes its way through it. The highest of the six centres called Chakra in the Sushumnā is the Ājnā, a position which corresponds frontally with the space between the eyebrows (Bhrūmadhya), and at the back with the pineal gland, the pituitary body, and the top of the cerebellum. Close by it is the Chakra called Lalanā, and in some Tantras Kalā Chakra, which is situate at the root of—that is, just above—the palate (Tālumūla). Its position as well as the nature of the Ājnā would indicate that it is slightly below the latter.<sup>2</sup> The Sushumnā passes into the ventricles of the brain, as does the spinal cord, which enters the fourth ventricle.

Above the Lalanā are the Ājnā Chakra with its two lobes and the Manas Chakra with its six lobes, which it has been suggested are represented in the physical body

<sup>1</sup> V. post.

<sup>2</sup> And not, as I wrote in the Introduction to the Mahānirvāna Tantra, p. lxii, above it. On further consideration, I think the position as stated in the text is correct, though in any case the two are very close together.

by the Cerebellum and Sensorium respectively. The Soma Chakra above this, with its sixteen "petals," has been said to comprise the centres in the middle of the Cerebrum above the Sensorium. Lastly, the thousand-petalled lotus Sahasrāra corresponds to the upper Cerebrum of the physical body, with its cortical convolutions, which will be suggested to the reader on an examination of the Plate VIII, here given of that centre. Just as all powers exist in the seat of voluntary action, so it is said that all the fifty "letters" which are distributed throughout the spinal centres of the Sushumnā exist here in multiplied form—that is,  $50 \times 20$ . The nectar-rayed moon<sup>1</sup> is possibly the under part of the brain, the convolutions or lobes of which, resembling half-moons, are called Chandrakalā, and the mystic mount Kailāsa is undoubtedly the upper brain. The ventricle connected with the spinal cord is also semilunar in shape.

As above stated, there is no doubt that the Sushumnā is situated in the spinal column, and it has been said that it represents the central canal. It is probable that its general position is that of the central canal. But a query may be raised if it is meant that the canal alone is the Sushumnā. For the latter Nādi, according to this work, contains within it two others—namely, Vajrinī and Chitrinī. There is thus a threefold division. It has been suggested that the Sushumnā when not considered with its inner Nādis as a collective unit, but as distinguished from them, is the white nervous matter of the spinal cord, Vajrinī the grey matter, and Chitrinī the central canal, the inner Nādi of which is known as the Brahmanādi, and, in the Shiva-sanghitā, Brahmarandhra.<sup>2</sup> But as against such suggestion it is to be noted that v. 2 of this work describes Chitrinī

<sup>1</sup> See Shiva-Sanghitā, II, 6.

<sup>2</sup> Ch. II, v. 18.

as being as fine as a spider's thread (Lūtā-tantūpameyā), and the grey matter cannot be so described, but is a gross thing. We must therefore discard this suggestion, and hold to the opinion either that the central canal is the Sushumnā or that the latter is in the canal, and that within or part of it are two still more subtle and imperceptible channels of energy, called Vajrinī and Chitrinī. I incline to the latter view. The true nature of the Chitrinī Nādi is said in v. 3 to be pure intelligence (Shuddha-bodha-svabhāvā) as a force of Consciousness. As v. 1 says, the three form one, but considered separately they are distinct. They are threefold in the sense that Sushumnā, "who is tremulous like a woman in passion," is as a whole composed of "Sun," "Moon," and "Fire," and the three Gunas. It is noteworthy in this connection that the Kshurikā Upanishad,<sup>1</sup> which speaks of the Sushumnā, directs the Sādhaka "to get into the white and very subtle Nādi, and to drive Prānavāyu through it". These three, Sushumnā, Vajrinī, and Chitrinī, and the central canal, or Brahmanādi, through which, in the Yoga here described, Kundalinī passes, are all, in any case, part of the spinal cord. And, as the Shivasanghitā and all other Yoga works say, the rest of the body is dependent on Sushumnā, as being the chief spinal representative of the central nervous system. There seems also to be some ground to hold that the Nādis, Idā and Pinggalā, or "moon" and "sun," are the left and right sympathetic cords respectively on each side of the "fiery" Sushumnā. It is to be noted that, according to one and a common notion reproduced in this work, these Nādis,

<sup>1</sup> Ed. Ānandāshrama Series XXIX, p. 145. Prāna does not here mean gross breath, but that which in the respiratory centres appears as such, and which appears in other forms in other functions and parts of the body.



which are described as being pale and ruddy respectively (v. 1), do not lie merely on one side of the cord, but cross it alternating from one side to the other (see v. 1), thus forming with the Sushumnā and the two petals of the Ājñā Chakra the figure of the Caduceus of Mercury, which according to some represents them. Elsewhere (v. 1), however, it is said that they are shaped like bows. That is, one is united with Sushumnā and connected with the left scrotum. It goes up to a position near the left shoulder, bending as it passes the heart, crosses over to the right shoulder, and then proceeds to the right nostril. Similarly, the other Nādi connected with the right scrotum passes to the left nostril. It has been suggested to me that Idā and Pinggalā are blood-vessels representing the inferior Vena Cava and Aorta. But the works and the Yoga process itself indicate not arteries, but nerves. Idā and Pinggalā when they reach the space between the eyebrows make with the Sushumnā a plaited threefold knot called Trivenī, and proceed to the nostrils. This, it has been said, is the spot in the medulla where the sympathetic cords join together or whence they take their origin.

There remains to be considered the position of the Chakras. Though this work speaks of six, there are, according to some, others. This is stated by Vishvanātha in his Shatchakra-Vivriti. Thus we have mentioned Lalanā, Manas, and Soma Chakras. The six here given are the principal ones. Indeed, a very long list exists of Chakras or Ādhāras, as some call them. In a modern Sanskrit work called "Advaitamārtanda" the author<sup>1</sup> gives twenty, numbering them as follows: (1) *Ādhāra*, (2) *Kuladipa*, (3) *Vajra* or *Yajna*, (4) *Svādhishthāna*, (5) *Raudra*,

<sup>1</sup> Brahmananda Svāmī, a native of Palghat, in the Madras Presidency, late Guru of H.H. the Maharāja of Kashmir. The work is printed at Jummoo.

(6) Karāla, (7) Gahvara, (8) Vidyāprada, (9) Trimukha, (10) Tripada, (11) Kāladandaka, (12) Ukāra, (13) Kāladvāra, (14) Karangaka, (15) Dipaka, (16) Ānandalalitā, (17) *Manipūraka*, (18) Nākula, (19) Kālabhedana, (20) Mahotsāha. Then for no apparent reason, many others are given without numbers, a circumstance, as well as defective printing, which makes it difficult in some cases to say whether the Sanskrit should be read as one word or two.<sup>1</sup> They are apparently Parama, Pādukam, Padam (or Pādakampadam), Kalpajāla, Poshaka, Lolama, Nādāvarta, Triputa, Kang-kālaka, Putabhedana, Mahāgranthivirākā, Bandhajvalana (printed as Bandhejvalana), *Anāhata*, Yantraputa (printed Yatra), Vyomachakra, Bodhana, Dhruva, Kālākandalaka, Kraunchabherundavibhava, Dāmara, Kulapīthaka, Kulakolāhala, Hālāvarta, Mahadbhaya, Ghorābhairava, *Vishuddhi*, Kantham, Uttamam (*quære* Vishuddhikantham or Kanthamuttamam), Pūrnakam, *Ājnā*, Kākaputtam, Shringātam, Kāmarūpa, Pūrnagiri, Mahāvyoma, Shaktirūpa. But, as the author says, in the Vedas (that is, Yogachūdāmani, Yogashikhā Upanishads, and others) we read of only six Chakras—namely, those italicised in the above list, and described in the works here translated—and so it is said : “How can there be any Siddhi for him who knows not the six Chakras, the sixteen Ādhāras, the five Ethers, and three Lakshas, in his own body ?”

I have already pointed out that the positions of the Chakras generally correspond to spinal centres of the anatomical divisions of the vertebræ into five regions, and it has been stated that the Padmas or Chakras correspond with

<sup>1</sup> I am not sure that the author himself was aware of this in all cases. He may have been quoting himself from some lists without other knowledge on the subject. The list has, to my eyes, in some respects an uncritical aspect—*e.g.*, apart from bracketed notes in the text, Kāmarūpa and Pūrnagiri are Pīthas, the others, Jālandhara and Audhīyāna, not being mentioned. The last quotation he makes draws a distinction between the Chakras and Ādhāras.

various plexuses which exist in the body surrounding those regions. Various suggestions have been here made. The Author of a recent work<sup>1</sup> identifies (commencing with the Mūlādhāra and going upwards) the Chakras with the sacral, prostatic, epigastric, cardiac, laryngeal (or pharyngeal), and cavernous plexuses, and the Sahasrāra with the Medulla. In passing it may be noted that the last suggestion cannot in any event be correct. It is apparently based on verse 120 of chapter v. of the Shiva Sanghitā.<sup>2</sup> But this work does not in my opinion support the suggestion. Elsewhere the Author cited rightly identifies Mount Kailāsa with the Sahasrāra, which is undoubtedly the upper cerebrum. The anatomical position of the Medulla is below that assigned to the Ājnā Chakra. Professor Sarkar's work contains some valuable appendices by Dr. Brojendranath Seal on, amongst others, Hindu ideas concerning plant and animal life, physiology, and biology, including accounts of the nervous system in Charaka and in the Tantras.<sup>3</sup> After pointing out that the cerebro-spinal axis with the connected sympathetic system contains a number of ganglionic

<sup>1</sup> "The Positive Background of Hindu Sociology," by Professor Benoy Kumar Sarkar.

<sup>2</sup> P. 54 of the translation of Srīsha Chandra Vasu, to which I refer because the author cited does so. The rendering, however, does not do justice to the text, and liberties have been taken with it. Thus, a large portion has been omitted without word or warning, and at p. 14 it is said that Kundalinī is "of the form of electricity". There is no warrant for this in the text, and Kundalinī is not, according to the Shāstra, mere electricity.

I cannot too strongly protest against attempts to represent Indian Shāstra, not as it actually is, but what some who are concerned with it would *like* it to be. State accurately what is in the Shāstra, and then disapprove of it if you will.

<sup>3</sup> Both the work of Professor Sarkar and the Appendices of Dr. Seal are of interest and value, and gather together a considerable number of facts of importance on Indian Geography, Ethnology, Mineralogy, Zoology, Botany, and Hindu Physiology, Mechanics, and Acoustics. These Appendices have since been republished separately as a work entitled "Positive Sciences of the Hindus".



centres and plexuses (Chakras, Padmas), from which nerves (Nādi, Shirā, and Dhamanī) radiate over the head, trunk, and limbs, the latter says, as regards the ganglionic centres and plexuses constituting the sympathetic spinal system :

“Beginning with the lower extremity, the centres and plexuses of the connected spinal and sympathetic systems may be described as follows :

“(1) The Ādhāra Chakra, the sacro-coccygeal plexus, with four branches, nine Angulis (about six inches and a half) below the solar plexus (Kanda, Brahmagranthi) ; the source of a massive pleasurable æsthesia ; voluminous organic sensations of repose. An inch and a half above it, and the same distance below the membrum virile (Mehana), is a minor centre called the Agni-sikhā. (2) The Svādhishthāna Chakra, the sacral plexus, with six branches (Dalāni—petals) concerned in the excitation of sexual feelings, with the accompaniments of lassitude, stupor, cruelty, suspicion, contempt.<sup>1</sup> (3) The Nābhikanda (corresponding to the solar plexus, Bhānubhavanam), which forms the great junction of the right and left sympathetic chains (Pinggalā and Idā) with the cerebro-spinal axis. Connected with this is the Manipūraka, the lumbar plexus, with connected sympathetic nerves, the ten branches<sup>2</sup> of which are concerned in the production of sleep and thirst, and the expressions of passions like jealousy, shame, fear, stupefaction. (4) The Anāhata Chakra, possibly the cardiac plexus of the sympathetic chain, with twelve branches, connected with the heart, the seat of the egoistic sentiments, hope, anxiety, doubt, remorse, conceit, egoism, etc. (5) The Bhāratisthāna,<sup>3</sup>

<sup>1</sup> These and other Vritti, as they are called, are enumerated in the Introduction to my first edition of the Mahānirvāna Tantra.

<sup>2</sup> That is, petals.

<sup>3</sup> This is a name for the Vishuddha Chakra as abode of the Goddess of Speech (Bhārati).

the junction of the spinal cord with the medulla oblongata, which, by means of nerves like the pneumogastric, etc., regulate the larynx and other organs of articulation. (6) The Lalanā Chakra, opposite the uvula, which has twelve leaves (or lobes), supposed to be the tract affected in the production of ego-altruistic sentiments and affections, like self-regard, pride, affection, grief, regret, respect, reverence, contentment, etc. (7) The sensori-motor tract, comprising two Chakras: (a) the Ājnā Chakra (*lit.*, the circle of command over movements) with its two lobes (the cerebellum); and (b) the Manas Chakra, the sensorium, with its six lobes (five special sensory for peripherally initiated sensations, and one common sensory for centrally initiated sensations, as in dreams and hallucinations). The Ājnā-vahā Nādis, efferent or motor nerves, communicate motor impulses to the periphery from this Ājnā Chakra, this centre of command over movements; and the afferent or sensory nerves of the special senses, in pairs, the Gandhavahā Nādi (olfactory sensory), the Rūpavahā Nādi (optic), the Shabdavahā Nādi (auditory), the Rasavahā Nādi (gustatory), and the Sparshavahā Nādi (tactile), come from the periphery (the peripheral organs of the special senses) to this Manaschakra, the sensory tract at the base of the brain. The Manaschakra also receives the Manovahā Nādi, a generic name for the channels along which centrally initiated presentations (as in dreaming or hallucination) come to the sixth lobe of the Manaschakra. (8) The Somachakra, a sixteen-lobed ganglion, comprising the centres in the middle of the cerebrum, above the sensorium; the seat of the altruistic sentiments and volitional control—*e.g.*, compassion, gentleness, patience, renunciation, meditateness, gravity, earnestness, resolution, determination, magnanimity, etc. And lastly

(9) the Sahasrāra Chakra, thousand-lobed, the upper cerebrum with its lobes and convolutions, the special and highest seat of the Jīva, the soul." <sup>1</sup>

Then, dealing with the cerebro-spinal axis and the heart, and their respective relations to the conscious life, the Author cited says :

"Vijnānabhikṣu, in the passage just quoted, identifies the Manovahā Nādī (vehicle of consciousness) with the cerebro-spinal axis and its ramifications, and compares the figure to an inverted gourd with a thousand-branched stem hanging down. The Sushumnā, the central passage of the spinal cord, is the stem of this gourd (or a single branch). The writers on the Yoga (including the authors of the various Tantrik systems) use the term somewhat differently. On this view, the Manovahā Nādī is the channel of the communication of the Jīva (soul) with the Manaschakra (sensorium) at the base of the brain. The sensory currents are brought to the sensory ganglia along afferent nerves of the special senses. But this is not sufficient for them to rise to the level of discriminative consciousness. A communication must now be established between the Jīva (in the Sahasrāra Chakra, upper cerebrum) and the sensory currents received at the sensorium, and this is done by means of the Manovahā Nādī. When sensations are centrally initiated, as in dreams and hallucinations, a special Nādī (Svapnavahā Nādī), which appears to be only a branch of the Manovahā Nādī, serves as the channel of communication from the Jīva (soul) to the sensorium. In the same way, the Ājnāvahā Nādī brings down the messages of the Soul from the Sahasrāra (upper cerebrum) to the Ājñā

<sup>1</sup> The author cited refers to the Jñāna Sangkalinī Tantra, Sanghitā-ratnākara, and for functions of Ājñā-vahā Nādī and Manovahā Nādī to Shangkara Mishra's Upaskāra.



Chakra (motor tract at the base of the brain), messages which are thence carried farther down, along efferent nerves, to various parts of the periphery. I may add that the special sensory nerves, together with the Manovahā Nādi, are sometimes generally termed Jnānavahā Nādi—lit., channel of presentative knowledge. There is no difficulty so far. The Manovahā Nādi and the Ājnāvahā Nādi connect the sensori-motor tract at the base of the brain (Manas Chakra and Ājnā Chakra) with the highest (and special) seat of the soul (Jiva) in the upper cerebrum (Sahasrāra), the one being the channel for carrying up the sensory, and the other for bringing down the motor messages. But efforts of the will (Ājnā, Prayatna) are conscious presentations, and the Manovahā Nādi must therefore co-operate with the Ājnāvahā in producing the consciousness of effort. Indeed, attention, the characteristic function of Manas, by which it raises sense-presentations to the level of discriminative consciousness, implies effort (Prayatna) on the part of the soul (Ātmā, Jiva), an effort of which we are conscious through the channel of the Manovahā Nādi. But how to explain the presentation of effort in the motor nerves? Shankara Mishra, the author of the Upaskāra on Kanāda's Sūtras, argues that the Nādis (even the volitional or motor nerves) are themselves sensitive, and their affections are conveyed to the sensorium by means of the nerves of the (inner) sense of touch (which are interspersed in minute fibrillæ among them). The consciousness of effort, then, in any motor nerve, whether Ājnāvahā (volitional motor) or Prānavahā (automatic motor), depends on the tactile nerves (or nerves of organic sensation) mixed up with it. Thus the assimilation of food and drink by the automatic activity of the Prānas implies an (automatic) effort (Prayatna) accompanied by a vague organic consciousness, which is due to

the fact that minute fibres of the inner touch-sense are interspersed with the machinery of the automatic nerves (the Prānavahā Nādis)."

To a certain extent the localisations here made must be tentative. It must, for instance, be a matter of opinion whether the throat centre corresponds with the carotid, laryngeal, or pharyngeal, or all three; whether the navel centre corresponds with the epigastric, solar, or lumbar, the Ājnā with the cavernous plexus, pineal gland, pituitary body, cerebellum, and so forth. For all that is known to the contrary each centre may have more than one of such correspondences. All that can be said with any degree of certainty is that the four centres, above the Mūlādhāra, which is the seat of the presiding energy, have relation to the genito-excretory, digestive, cardiac, and respiratory functions, and that the two upper centres (Ājnā and Sahasrāra) denote various forms of cerebral activity, ending in the repose of pure Consciousness. The uncertainty which prevails as regards some of those matters is indicated in the Text itself, which shows that on various of the subjects here debated differing opinions have been expressed as individual constructions of statements to be found in the Tantras and other Shāstras.

There are, however, if I read them correctly, statements in the above-cited accounts with which, though not uncommonly accepted, I disagree. It is said, for instance, that the Ādhāra Chakra *is* the sacro-coccygeal plexus, and that the Svādhishthāna *is* the sacral plexus, and so forth. This work, however, not to mention others, makes it plain that the Chakras are in the Sushumnā. Verse 1 speaks of the "Lotuses inside the Meru (spinal column); and as the Sushumnā supports these (that is, the lotuses) She must needs be within the Meru". This is said in answer to those who, on the strength of a passage in the Tantrachūdāmani,

erroneously suppose that Sushumnā is outside the Meru. In the same way the Commentator refutes the error of those who, relying on the Nigamatattvasāra, suppose that not only Sushumnā, but Idā and Pinggalā, are inside the Meru. Verse 2 says that inside Vajrā (which is itself within Sushumnā) is Chitrinī, on which the lotuses are strung as it were gems, and who like a spider's thread pierces all the lotuses which are within the backbone. The Author in the same place combats the view, based on the Kalpa Sūtra, that the lotuses are within Chitrinī. These lotuses are in the Sushumnā; and as Chitrinī is within the latter, she pierces but does not contain them. Some confusion is raised by the statement in v. 51, that the lotuses are in or on the Brahmanādī. But by this is meant appertaining to this Nādī, for they are in Sushumnā, of which the Brahmanādī is the central channel. The commentator Vishvanātha, quoting from the Māyā Tantra, says that all the six lotuses are attached to the Chitrinī Nādī (Chitrinī-grathitam). One conclusion emerges clearly from all this—namely, that the Lotuses are in the vertebral column in Sushumnā, and not in the nerve plexuses which surround it. There in the spinal column they exist as extremely subtle vital centres of Prānashakti and centres of consciousness. In this connection I may cite an extract from an article on the "Physical Errors of Hinduism,"<sup>1</sup> for which I am indebted to Professor Sarkar's work: "It would indeed excite the surprise of our readers to hear that the Hindus, who would not even touch a dead body, much less dissect it, should possess any anatomical knowledge at all. . . . It is the Tantras that furnish us with some extraordinary pieces of information concerning the human body. . . . But of all the Hindu Shāstras extant, the Tantras lie in the

<sup>1</sup> Published in Vol. XI, pp. 436—440, of the *Calcutta Review*.



greatest obscurity. . . . The Tantrik theory, on which the well-known Yoga called 'Shatchakrabheda' is founded, supposes the existence of six main internal organs, called Chakras or Padmas, all bearing a special resemblance to that famous flower, the lotus. These are placed one above the other, and connected by three imaginary chains, the emblems of the Ganges, the Yamunā, and the Saraswatī. . . . Such is the obstinacy with which the Hindus adhere to these erroneous notions, that, even when we show them by actual dissection the non-existence of the imaginary Chakras in the human body, they will rather have recourse to excuses revolting to common sense than acknowledge the evidence of their own eyes. They say, with a shamelessness unparalleled, that these Padmas exist as long as a man lives, but disappear the moment he dies."<sup>1</sup> This, however, is nevertheless quite correct, for conscious and vital centres cannot exist in a body when the organism which they hold together dies. A contrary conclusion might indeed be described as "shameless" stupidity.<sup>2</sup>

The Author of the work from which this citation is made says that, though these Chakras cannot be satisfactorily identified, the Tantriks must nevertheless have obtained their knowledge of them by dissection. By this he must refer to the physical regions which correspond on the gross plane to, and are governed by, the Chakras proper, which as subtle, vital, and conscious centres in the spinal cord are invisible to any but a Yogī's vision,<sup>3</sup>

<sup>1</sup> "Physical Errors of Hinduism," *Calcutta Review*, Vol. XI, pp. 436—440.

<sup>2</sup> This reminds one of the story of a materialistic doctor in Calcutta who said he had done hundreds of *post-mortem* examinations, but had never yet discovered the trace of a soul.

<sup>3</sup> So it is said: *Tāni vastūni tanmātrādīni pratyakshavishayāni* (Such things as the Tanmātra and others are subject of immediate perception by Yogins only). A Yogī "sees" the Chakras with his mental eye (*Ājnā*). In the case of others they are the matter of inference (*Anumāna*).

existing when the body is alive and disappearing when vitality (Prāna) leaves the body as part of the Lingasharira.

It is a mistake, therefore, in my opinion, to identify the Chakras with the physical plexuses mentioned. These latter are things of the gross body, whereas the Chakras are extremely subtle vital centres of various Tāttvik operations. In a sense we can connect with these subtle centres the gross bodily parts visible to the eyes as plexuses and ganglia. But to connect or correlate and to identify are different things. Indian thought and the Sanskrit language, which is its expression, have a peculiarly penetrative and comprehensive quality which enables one to explain many ideas for which, except by paraphrase, there is no equivalent meaning in English. It is by the Power or Shakti of the Ātmā or Consciousness that the body exists. It is the collective Prāna which holds it together as an individual human unit, just as it supports the different Principles and Elements (Tattva) of which it is composed. These Tattvas, though they pervade the body, have yet various special centres of operation. These centres, as one might otherwise suppose, lie along the axis, and are the Sūkshma Rūpa, or subtle forms of that which exists in gross form (Sthūla Rūpa) in the physical body which is gathered around it. They are manifestations of Prānashakti. In other words, from an objective standpoint the subtle centres, or Chakras, vitalise and control the gross bodily tracts which are indicated by the various regions of the vertebral column and the ganglia, plexuses, nerves, arteries, and organs, situate in these respective regions. It is only therefore (if at all) in the sense of being the gross outer representatives of the spinal centres that we can connect the plexuses and so forth with the Chakras

spoken of in the Yoga books. In this sense only the whole tract, which extends from the subtle centre to the periphery, with its corresponding bodily elements, may be regarded as the Chakra. As the gross and subtle are thus connected, mental operation on the one will affect the other. Certain forces are concentrated in these Chakras, and therefore and by reference to their function they are regarded as separate and independent centres. There are thus six subtle centres in the cord with grosser embodiments within the cord itself, with still grosser sheaths in the region pervaded by the sympathetics Idā and Pinggalā, and other Nādis. Out of all this and the gross compounded elements of the body are fashioned the organs of life, the vital heart of which is the subtle Chakra by which they are vivified and controlled. The spiritual aspects of the six centres according to Tantrik doctrine must not be overlooked whilst attention is paid to the gross or physiological aspect of the body. As previously and in the Commentary to the thirty-fifth verse of the Ānandalahari explained, there are six Devas—*viz.*, Shambhu, Sadāshiva, Īshvara, Vishnu, Rudra, Brahmā—whose abodes are the six Lokas or regions: *viz.*, Maharloka, Tapoloka, Janaloka, Svarloka, Bhuvvarloka, and Bhūloka (the Earth). It is these Divinities who are the forms of Consciousness presiding over the Shatchakra. In other words, Consciousness-feeling (Chit), as the ultimate experiencing principle, pervades and is at base all being. Every cell of the body has a consciousness of its own. The various organic parts of the body which the cells build have not only particular cell-consciousness, but the consciousness of the particular organic part which is other than the mere collectivity of the consciousness of its units. Thus there may be an abdominal consciousness. And the consciousness of such bodily region is its Devatā—that is, that aspect of Chit



which is associated with and informs that region. Lastly, the organism as a whole has its consciousness, which is the individual Jiva. Then there is the subtle form or body of these Devatās, in the shape of Mind—supersensible “matter” (Tanmātra); and sensible “matter”—namely, ether, air, fire, water, earth, with their centres at the Ājnā, Vishuddha, Anāhata, Manipūra, Svādhishthāna and Mūlādhāra. Of these six Tattvas, not only the gross human body, but the vast macrocosm, is composed. The six Chakras are therefore the divine subtle centres of the corresponding physical and psychical sheaths. The seventh or supreme centre of consciousness is Paramashiva, whose abode is Satyaloka, the Cosmic aspect of the Sahasrāra in the human body. The Supreme, therefore, descends through its manifestations from the subtle to the gross as the six Devas and Shaktis in their six abodes in the world-axis, and as the six centres in the body-axis or spinal column. The special operation of each of the Tattvas is located at its individual centre in the microcosm. But, notwithstanding all such subtle and gross transformations of and by Kula-Kundalinī, She ever remains in Her Brahman or Svarūpa aspect the One, Sat, Chit, and Ānanda, as is realised by the Yogī when drawing the Devī from Her world-abode in the earth centre (Mūlādhāra) he unites Her with Paramashiva in the Sahasrāra in that blissful union which is the Supreme Love (Ānanda).

In a similar manner other statements as regards these Chakras should be dealt with, as, for instance, those connected with the existence of the “Petals,” the number of which in each case has been said to be determined by characteristics of the gross region which the particular Chakra governs. The centres are said to be composed of petals designated by certain letters. Professor Sarkar<sup>1</sup>

<sup>1</sup> *Op. cit.*, p. 292.

expresses the opinion that these petals point to either the nerves which go to form a ganglion or plexus, or the nerves distributed from such ganglion or plexus. I have been told that the disposition of the Nādis at the particular Chakra in question determines the number of its petals.<sup>1</sup> In the five lower Chakras their characteristics are displayed in the number and position of the Nādis or by the lobes and sensory and motor tracts of the higher portions of the cerebro-spinal system. As I have already explained, the Chakra is not to be identified with the physical ganglia and plexuses, though it is connected with, and in a gross sense represented by, them. The lotuses with these petals are within the Sushumnā, and they are there represented as blooming upon the passage through them of Kundalī. The letters are on the petals.

The letters in the six Chakras are fifty in number—namely, the letters of the Sanskrit alphabet less Ksha, according to the Kangkalamālini Tantra cited in v. 40, or the second La (*ib.*). All these letters multiplied by 20 exist potentially in the Sahasrāra, where they therefore number 1,000, giving that Lotus its name. There are, on the other hand, 72,000 Nādis which rise from the Kanda. Further, that these letters in the Chakras are not gross things is shown by vv. 28 and 29, which say that the vowels of the Vishuddha are visible to the enlightened mind (Dipta-buddhi) only—that is, the Buddhi which is free of impurity resulting from worldly pursuits, as the effect of the constant practice of Yoga. Verse 19 and other verses speak of the letters there mentioned as being coloured. Each object of perception, whether gross or subtle, has an aspect which

<sup>1</sup> See my Mahānirvāna Tantra (first Edition), p. lvii. My reference there to the lotus as a plexus of nādis is to the gross sheath of the subtle centre, which gross sheath is said to contain the determinant, though in another sense it is the effect, of the characteristics of the subtle centre.

corresponds to each of the senses. It is for this reason that the Tantra correlates sound, form, and colour. Sound produces form, and form is associated with colour. Kundali is a form of the Supreme Shakti who maintains all breathing creatures. She is the source from which all sound or energy, whether as ideas or speech, manifests. That sound Mātrikā when uttered in human speech assumes the form of letters and prose and verse, which is made of their combinations. And sound (Shabda) has its meaning—that is, the objects denoted by the ideas which are expressed by sound or words. By the impulse of Ichchhā Shakti acting through the Prāṇavāyu (vital force) of the Ātmā is produced in the Mūlādhāra the sound power called Parā, which in its ascending movement through other Chakras takes on other characteristics and names (Pashyantī and Madhyamā), and when uttered by the mouth appears as Vaikhari in the form of the spoken letters which are the gross aspect of the sound in the Chakras themselves (see vv. 10 and 11). Letters when spoken are, then, the manifested aspect in gross speech of the subtle energy of the Shabdabrahman as Kundali. The same energy which produces these letters manifesting as Mantras produces the gross universe. In the Chakras is subtle Shabda in its states as Parā, Pashyantī, or Madhyamā Shakti, which when translated to the vocal organ assumes the audible sound form (Dhvani) which is any particular letter. Particular forms of energy of Kundali are said to be resident at particular Chakras, all such energies existing in magnified form in the Sahasrāra. Each manifested letter is a Mantra, and a Mantra is the body of a Devatā. There are therefore as many Devatās in a Chakra as there are petals which are surrounding (Āvarana) Devatās or Shaktis of the Devatā of the Chakra and the subtle element of which He is the presiding Consciousness. Thus, Brahmā



is the presiding Consciousness of the Mūlādhāra lotus, indicated by the Bindu of the Bija La (Lang), which is the body of the earth Devatā ; and around and associated with these are the subtle forms of the Mantras, which constitute the petals and the bodies of associated energies. The whole human body is in fact a Mantra, and is composed of Mantras.

These sound powers vitalise, regulate, and control, the corresponding gross manifestations in the regions surrounding them. Why, however, particular letters are assigned to particular Chakras is the next question. Why, for instance, should Ha be in the Ājñā and Sa in the Mūlādhāra ? It is true that in some places in the Tantras certain letters are assigned to particular elements. Thus, there are certain letters which are called Vāyava Varna, or letters pertaining to the Vāyu Tattva ; but an examination of the case on this basis fails to account for the position of the letters, as letters which are assigned to one element may be found in a Chakra the predominant Tattva of which is some other element. It has been said that in the utterance of particular letters the centres at which they are situated are brought into play, and that this is the solution of the question why those particular letters were at their particular centre. A probable solution is that given by me in my "Shakti and Shākta".<sup>1</sup> Apart from this one can only say that it is either Svabhāva or the nature of the thing, which in that case is as little susceptible of ultimate explanation as the disposition in the body of the gross organs themselves ; or the arrangement may be an artificial one for the purpose of meditation, in which case no further explanation is necessary.

The four Bhāvas, or states of sound, in the human body are so called as being states in which sound or movement is produced or becomes, evolving from Parā

<sup>1</sup> Second Edition. See Chapter on Kundalīyoga.

Shakti in the body of Īshvara to the gross Vaikhari Shakti in the body of Jiva. As already stated, in the bodily aspect (Adhyātmā) the Kārana Bindu resides in the Mūlādhāra centre, and is there known as the Shakti Pinda<sup>1</sup> or Kundalini.<sup>2</sup> Kundali is a name for Shabdabrahman in human bodies. The Āchāryya, speaking of Kundalini, says: "There is a Shakti called Kundalini who is ever engaged in the work of creating the universe. He who has known Her never again enters the mother's womb as a child or suffers old age." That is, he no longer enters the Sangsāra or world of transmigration.<sup>3</sup> This Kārana Bindu exists in a non-differentiated condition.<sup>4</sup>

The body of Kundali is composed of the fifty letters or sound-powers. Just as there is an apparent evolution<sup>5</sup>

<sup>1</sup> She is so called because all the Shaktis are collected or "rolled into one mass" in Her. Here is the Kendra (centre) of all the Shaktis. The Svachchhanda as also the Shāradā say:

Pindang Kundalini-shaktih  
Padang hangsah prakīrtitah  
Rūpang bindur iti khyātang  
Rūpātitas tu chinmayah.

[Kundalini Shakti is Pinda, Hangsah is Pada; Bindu is Rūpa, but Chinmaya (Chit) is formless.] The first, as potentiality of all manifested power, is in the Mūlādhāra Chakra; the second, as Jivātmā, is in Anāhata, where the heart beats, the life-pulse. Bindu, the causal form body, as Supreme Shakti, is in Ājnā, and the formless Consciousness passing through Bindu Tattva manifesting as Hangsa, and again resting as Kundalini, is in the Brahmarandhra (see Tikā of first Sangketa of Yoginihridaya Tantra).

<sup>2</sup> Adhyātmantu kārana-binduh shaktipindakundalyādishabdavāchyo mūlādhārasthah (Bhāskararāya, Comm. Lalitā, v. 132).

<sup>3</sup> "Shaktih kundalinīti vishvajananavyāpārabaddhodyamāṅ Jnāttvaithāṅ na punar vishanti jananigarbhe 'rbhakatvang narāh"

ityādirityāchāryyair vyavahritah (ib.).

<sup>4</sup> So'yam avibhāgāvasthah kārana-binduh (ib.).

<sup>5</sup> Vikāra or Vikriti is something which is really changed, as curd from milk. The former is a Vikriti of the latter. Vivarta is apparent but unreal change, such as the appearance of what was and is a rope as a snake. The Vedāntasāra thus musically defines the two terms:

Satattvato 'nyathāprathā vikāra ityudīritah  
Atattvato 'nyathāprathā vivarta ityudāhritah.

in the cosmic body of Īshvara, represented in the seven states preceding from Sakala Parameshvara to Bindu, so there is a similar development in the human body in Kundalī, who is the Īshvari therein. There are evolved by this form the following states, corresponding with the cosmic development—*viz.*, Shakti, Dhvani, Nāda, Nirodhikā, Arddhendu, Bindu. These are all states of Kundalī Herself in the Mūlādhāra, and are known as Parā sound. Each one of the letters composing the body of Kundalī exists in four states as Parā Shakti, or in the succeeding states of sound, Pashyantī, Madhyamā, and Vaikharī, to which reference is later made. The first is a state of undifferentiated sound, which exists in the body of Īshvara; the second and third as existing in the body of Jīva are stages towards that complete manifestation of differentiated sound in human speech which is called Vaikharī Bhāva. In the cosmic aspect these four states are Avyakta, Īshvara, Hiranyagarbha, and Virāt. The Arthasrishti (object creation) of Kundalīni are the Kalās, which arise from the letters such as the Rudra and Vishnu Mūrtis and their Shaktis, the Kāmas and Ganeshas and their Shaktis, and the like. In the Sakala Parameshvara or Shabdabrahman in bodies—that is, Kundalīni Shakti—the latter is called Chit Shakti or Shakti simply, “when Sattva enters”—a state known as the Paramākāshāvasthā. When She into whom Sattva has entered is next “pierced” by Rajas, She is called Dhvani, which is the Aksharāvasthā. When She is again “pierced” by Tamas, she is called Nāda. This is the Avyaktāvasthā, the Avyakta Nāda which is the Parabindu. Again, She in whom Tamas abounds is, as Rāghava Bhatta says, called Nirodhikā; She in whom Sattva abounds is called Arddhendu; and the combination of the two (Ichchhā and Jnāna) in which Rajas as Kriyā Shakti works is called Bindu. Thus it has been



said: "Drawn by the force of Ichchhā Shakti (will), illumined by Jñāna Shakti (knowledge), Shakti the Lord appearing as male creates (Kriyā Shakti, or action)."

When the Kārana Bindu "sprouts" in order to create the three (Bindu, Nāda, and Bija) there arises that unmanifested Brahman-word or Sound called the Shabdabrahman (Sound Brahman).<sup>1</sup> It is said: "From the differentiation of the Kārana Bindu arises the unmanifested 'Sound' which is called Shabdabrahman by those learned in Shruti."<sup>2</sup> It is this Shabdabrahman which is the immediate cause of the universe, which is sound and movement manifesting as idea and language. This sound, which is one with the Kārana Bindu, and is therefore all-pervading, yet first appears in man's body in the Mūlādhāra. "It is said in the Mūlādhāra in the body the 'air' (Prānavāyu) first appears. That 'air' acted upon by the effort of a person desiring to speak, manifests the all-pervading Shabdabrahman."<sup>3</sup> The Shabdabrahman which is in the form of the Kārana Bindu when it remains motionless (Nishpanda) in its own place (that is, in Kundalī, who is Herself in the Mūlādhāra) is called Parā Shakti or speech. The same Shabdabrahman manifested by the same air proceeding as far as the navel, united with the Manas, possessing the nature of the manifested Kāryya Bindu with general (Sāmānyaspanḍa) motion, is named

<sup>1</sup> Ayameva cha yadā kāryabindvādītrayajanānonmukho bhidyate tad-dashāyām avyaktah shabdabrahmābhidheyo ravas tatrotpadyate (*ib.*).

<sup>2</sup> Tadapyuktam :

Bindos tasmād bhidyamānād avyaktātmā ravo 'bhavat,  
Sa ravah shrutisampannaih shabdabrahmeti giyate (*ib.*).

<sup>3</sup> So'yang ravah kāranabindutādātmyāpannatvāt sarvagato'pi vyan-jakayatnasangskritapavanavashāt prānināṅg mūlādhāra eva abhiv-jayate. Taduktang :

Dehe'pi mūlādhāre'smin samudeti samīranah,  
Vivakshorichchhayotthena prayatnena susangskritah,  
Sa vyanjayati tatraiva shabdabrahmāpi sarvagam (*ib.*).

Pashyantī speech.<sup>1</sup> Pashyantī, which is described as Jnānātmaka and Bindvātmaka (in the nature of Chit and Bindu), extends from the Mūlādhāra to the navel, or, according to some accounts, the Svādissthāna.

Next, the Shabdabrahman manifested by the same air proceeding as far as the heart, united with the Buddhi, possessing the nature of the manifested Nāda and endowed with special (Visheshaspanda) motion, is called Madhyamā speech.<sup>2</sup> This is Hiranyagarbha sound, extending from the region of Pashyantī to the heart. Next,<sup>3</sup> the same Shabdabrahman manifested by the same air proceeding as far as the mouth, developed in the throat, etc., articulated and capable of being heard by the ears of others, possessing the nature of the manifested Bija with quite distinct articulate motion (Spashtatara), is called Vaikharī speech.<sup>4</sup> This is the Virāt state of sound, so called because it "comes out".

This matter is thus explained by the Āchāryya : "That sound which first arises in the Mūlādhāra is called Parā; next Pashyantī; next, when it goes as far as the heart and

<sup>1</sup> Tad idang karanabindvātmakam abhivyaktang shabdabrahmasvapratishthatayā nishpandam tadeva cha parā vāg ityuchyate. Atha tadeva nābhīparyantamāgachchhatā tena pavanenābhivyaktam vimarsharūpena manasā yuktam sāmānyaspandaprakāśharūpakāryya-bindumayang sat pashyantī vāg uchyate (ib.).

<sup>2</sup> Atha tad eva shabdabrahma tenaiva vāyunā hridayaparyantamabhivyajyamānam nishchayātmikayā buddhyā yuktang visheshaspandaprakāśharūpanādamayang sat madhyamāvāgityuchyate (ib.).

<sup>3</sup> Atha tad eva vadanaparyyantang tenaiva vāyunā kanthādisthāneshvabhivyajyamānam akārādivarnarūpang parashrotra-grahanayogyang spashtataraprakāśharūpabijātmakang sat vaikharī vāg uchyate (ib.).

<sup>4</sup> That is, Shabda in its physical form. Bhāskararāya, in his commentary to the same verse (132) of the Lalitā, gives the following derivations: Vi=much; khara=hard. According to the Saubhāgya-Sudhodaya, Vai=certainly; kha=cavity (of the ear); ra=to go or enter. But according to the Yoga Shāstras, the Devī who is in the form of Vaikharī (Vaikharīrūpā) is so called because she was produced by the Prāna called Vikhara.

is joined to the Buddhi, it is called 'Madhyamā'." This name is derived from the fact that She abides "in the midst". She is neither like Pashyanti nor does She proceed outward like Vaikhari, with articulation fully developed. But She is in the middle between these two.

The full manifestation is Vaikhari of the man wishing to cry out. In this way articulated sound is produced by air.<sup>1</sup> The Nityā Tantra also says: "The Parā form rises in the Mūlādhāra produced by 'air'; the same 'air' rising upwards, manifested in the Svādhishthāna, attains the Pashyanti<sup>2</sup> state. The same slowly rising upwards and manifested in the Anāhata united with the understanding (Buddhi), is Madhyamā. Again rising upwards, and appearing in the Vishuddha, it issues from the throat as Vaikhari."<sup>3</sup> As the Yogakundalī Upanishad<sup>4</sup> says: "That Vāk (power of speech) which sprouts in Parā gives forth leaves in Pashyanti, buds forth in Madhyamā, and blossoms in Vaikhari. By reversing the above order sound is absorbed. Whosoever realises the great Lord of Vāk the

<sup>1</sup> Taduktamāchāryyaih :

Mūlādhārāt prathamam udito yash cha bhāvah parākhyah,  
Pashchāt pashyanty atha hridayago buddhiyug madhyamākhyah,  
Vyakte vaikhary atha rurudishor asya jantoh sushumnā,  
Baddhas tasmāt bhavati pavanaprēritā varnasangjnā, (Bhāskara-  
rāya, *op. cit.*).

<sup>2</sup> Bhāskara-rāya cites Her other name, Uttirṇā (risen up), and the Saubhāgya-Sudhodaya, which says: "As She sees all in Herself, and as She rises (Uttirṇā above the path of action, this Mother is called Pashyanti and Uttirṇā)".

<sup>3</sup> Nityātantre'pi :

Mūlādhārāt samutpannah parākhyo nādasambhāvah.  
Sa evordhvatayā nītah svādhishthāne vijrimbhitah,  
Pashyāntyākhyām avāpnoti tathavordhvang shanaih shanaih,  
Anāhate buddhi-tattvasameto madhyamābhidhah,  
Tathā tayordhvang nunnah san vishuddhau kanthadeshatah  
Vaikharyākhyā ityādi (Bhāskara-rāya, *op. cit.*).

See also Ch. II, Prapanchasāra Tantra, Vol. III of Tantrik Texts, ed. A. Avalon.

<sup>4</sup> Ch. III.



undifferentiated illuminating Self is unaffected by any word, be it what it may."

Thus, though there are four kinds of speech, gross-minded men (Manushyāh sthūladrishah)<sup>1</sup> who do not understand the first three (Parā etc.), think speech to be Vaikhari alone,<sup>2</sup> just as they take the gross body to be the Self, in ignorance of its subtler principles. Shruti says: "Hence men think that alone to be speech which is imperfect"—that is, imperfect in so far as it does not possess the first three forms.<sup>3</sup> Another Shruti also says:<sup>4</sup> "Four are the grades of speech—those Brāhmanas who are wise know them: three are hidden and motionless; men speak the fourth." The Sūta Sanghitā also says: "Apada (the motionless Brahman) becomes Pada (the four forms of speech), and Pada may become Apada. He who knows the distinction between Pada<sup>5</sup> and Apada, he really sees (*i.e.*, himself becomes Brahman)."<sup>6</sup>

Thus, the conclusions of Shruti and Smṛiti are that the "That" (Tat) in the human body has four divisions (Parā, etc.). But even in the Parā form the word Tat only denotes the Avyakta with three Gunas, the cause of Parā, and not the unconditioned Brahman who is above Avyakta. The word "Tat" which occurs in the transcendental sayings means the Shabdabrahman, or

<sup>1</sup> That is, men who see and accept only the gross aspect of things.

<sup>2</sup> Itthang chaturvidhāsu mātṛikāsu parādītrayam ajānanto manushyāh sthūladrisho vaikhariṁ eva vāchang manvate (Bhāskararāya, *ib.*).

<sup>3</sup> Tathā cha shrutih: Tasmād yadvācho' nāptang tanmanushyā upa jivanti iti, anāptam apūrnang tisribhir virahitam ityārtha iti vedabhāshye.

<sup>4</sup> Shrutyantare'pi: chatvāri vākparimitā padāni tāni vidur brāhmanā ye manishinah, guhā trīni nihitā nenggayanti, turyang vācho manushyā vadantīti (*ib.*).

<sup>5</sup> The Pada, or word, is that which has a termination. Pānini says (Sūtra, I, iv, 14): "That which ends in Sup (nominal endings) and in Tin (verbal terminations) is called Pada." Again, the Sup (termination) has five divisions.

<sup>6</sup> Bhāskararāya, *loc. cit.*

Īshvara endowed with the work of creation, maintenance, and "destruction," of the Universe. The same word also indicates indirectly (Lakshana) the unconditioned or supreme Brahman who is without attributes. The relation between the two Brahman is that of sameness (Tādātmya). Thus, the Devī or Shakti is the one essence of consciousness (Chidekarasarūpinī)—that is, She is ever inseparable from Chit. The relation of the two Brahman is possible, as the two are one and the same. Though they appear as different (by attributes), yet at the same time they are one.

The commentator cited then asks, How can the word Tat in the Vaikhari form indicate Brahman? and replies that it only does so indirectly. For sound in the physical form of speech (Vaikhari) only expresses or is identified with the physical form of Brahman (the Virāt), and not the pure Supreme Brahman.

The following will serve as a summary of correspondences noted in this and the previous Chapter. There is first the Nirguna Brahman, which in its creative aspect is Saguna Shabdabrahman, and assumes the form of Parabindu, and then of the threefold (Tribindu); the four who are represented in the sense above stated by the four forms of speech, sound or state (Bhāva).

The causal (Kārana) or Supreme Bindu (Parabindu) is unmanifest (Avyakta), undifferentiated Shiva-Shakti, whose powers are not yet displayed, but are about to be displayed from out the then undifferentiated state of Mūlaprakriti. This is the state of Supreme Speech (Parā Vāk), the Supreme Word or Logos, the seat of which in the individual body is the Mūlādhāra Chakra. So much is clear. There is, however, some difficulty in co-ordinating the accounts of the threefold powers manifesting

upon the differentiation of the Great Bindu (Mahābindu). This is due in part to the fact that the verses in which the accounts appear are not always to be read in the order of the words (Shabda Krama), but according to the actual order in fact, whatever that may be (Yathā sambhavam).<sup>1</sup> Next, there is some apparent variance in the commentaries. Apart from names and technical details, the gist of the matter is simple and in accordance with other systems. There is first the unmanifested point (Bindu), as to which symbol St. Clement of Alexandria says<sup>2</sup> that if from a body abstraction be made of its properties, depth, breadth, and length, that which remains is a point having position, from which, if abstraction be made of position,<sup>3</sup> there is the state of primordial unity. There is one Spirit, which appears threefold as a Trinity of Manifested Power (Shakti). As so manifesting, the one (Shiva-Shakti) becomes twofold, Shiva and Shakti, and the relation (Nāda) of these two (Taylor mithah samavāyah) makes the threefold Trinity common to so many religions. The One first moves as the Great Will (Ichchhā), then as the Knowledge or Wisdom (Jnāna) according to which Will acts, and then as Action (Kriyā). This is the order of Shaktis in Īshvara. So, according to the Paurāṇik account, at the commencement of creation Brahmā wakes. The Sangskāras

<sup>1</sup> As pointed out by the author of Prānatoshinī, p. 9, when citing the verse from the Goraksha Sanghitā:

Ichchhā kriyā tathā jñānang gaurī brāhmī tu vaiṣṇavī  
Tridhā shaktih sthitā yatra tatparang jyotir Om iti.

According to this account of the Devas of different Ādhāras of Prānashakti upāsānā the order is (according to sequence of words): Ichchhā=Gaurī; Kriyā=Brāhmī; Vaiṣṇavī=Jnāna.

<sup>2</sup> Stromata, Book V, Ch. II, in Vol. IV, Antenicene Library. So also in "Les Mystères de la Croix," an eighteenth-century mystical work, we read: "Ante omnia punctum exstitit; non mathematicum sed diffusivum."

<sup>3</sup> See my "Garland of Letters or Studies in the Mantrashāstra".



then arise in His mind. There arises the Desire to create (Ichchhā Shakti); then the Knowledge (Jñāna Shakti) of what He is about to create; and, lastly, the Action (Kriyā) of creation. In the case of Jīva the order is Jñāna, Ichchhā, Kriyā. For He first considers or knows something. Informed by such knowledge, He wills and then acts. The three powers are, though counted and spoken of as arising separately, inseparable and indivisible aspects of the One. Wherever there is one there is the other, though men think of each separately and as coming into being—that is, manifested in time—separately.

According to one nomenclature the Supreme Bindu becomes threefold as Bindu (Kāryya), Bija, Nāda. Though Shiva is never separate from Shakti, nor Shakti from Shiva, a manifestation may predominantly signify one or another. So it is said that Bindu is in the nature of Shiva (Shivātmaka) and Bija of Shakti (Shaktyātmaka), and Nāda is the combination of the two (Tayor mithah samavāyah). These are also called Mahābindu (Parabindu), Sitabindu (White Bindu), Shonabindu (Red Bindu), and Mishrabindu (Mixed Bindu). These are supreme (Para), subtle (Sūkshma), gross (Sthūla). There is another nomenclature—viz., Sun, Fire, and Moon. There is no question but that Bija is Moon, that from Bija issues the Shakti Vāmā, from whom comes Brahmā, who are in the nature of the Moon and Will-Power (Ichchhā Shakti).<sup>1</sup> Ichchhā Shakti in terms of the Gunas of Prakriti is Rajas Guna, which impels Sattva to self-display. This is Pashyantī Shabda, the seat of which is in the Svādhīsthāna Chakra. From Nāda similarly issue Jyeshthā Shakti and Vishnu, and from Bindu Raudrī

<sup>1</sup> Raudrī bindos tato nādāj jyeshthā bijād ajāyata  
Vāmā tābhyah samutpannā rudrabrahmaramādhipāh  
Sangjuānechchākriyātmāno vahnindvarka-svarūpinah.

(Shāradā Tilaka, Ch. I.)

and Rudra, which are Madhyamā and Vaikhari Shabda, the seats of which are the Anāhata and Vishuddha Chakras respectively. According to one account<sup>1</sup> Bindu is "Fire" and Kriyā Shakti (action), and Nāda is "Sun" and Jnāna Shakti, which in terms of the Gunas are Tamas and Sattva respectively.<sup>2</sup> Rāghavabhatta, however, in his Commentary on the Shāradā, says that the Sun is Kriyā because, like that luminary, it makes all things visible, and Jnāna is Fire because knowledge burns up all creation. When Jīva through Jnāna knows itself to be Brahman it ceases to act, so as to accumulate Karma, and attains liberation (Moksha). It may be that this refers to the Jīva, as the former represents the creation of Īshvara.

In the Yoginīhridaya Tantra it is said that Vāmā and Ichchhā Shakti are in the Pashyanti body; Jnāna and Jyeshthā are called Madhyamā; Kriyā Shakti is Raudri; and Vaikhari is in the form of the universe.<sup>3</sup> The evolution of the Bhāvas is given in the Shāradā Tilka<sup>4</sup> as follows: the all-pervading Shabdabrahman or Kundalī emanates Shakti, and then follow Dhvani, Nāda, Nirodhikā, Arddhendū, Bindu. Shakti is Chit with Sattva (Paramākāshāvasthā); Dhvani is Chit with Sattva and

<sup>1</sup> Yoginīhridaya Tantra; Commentary already cited referring to Saubhāgyasudhodaya and Tattvasandoha. See also Tantrāloka, Ch. VI.

<sup>2</sup> The following shows the correspondence according to the texts cited:

Bija	{ Shakti, Moon, Vāmā, Brahmā, Bhārati, Ichchhā,
Shonabindu	{ Rajas, Pashyanti, Svādhishthāna.
Nāda	{ Shiva-Shakti, Sun, Jyeshthā, Vishnu, Vishvambhara,
Mishrabindu	{ Jnāna, Sattva, Madhyamā, Anāhata.
Bindu	{ Shiva, Fire, Raudri, Rudra, Rudrānī, Kriyā, Tamas,
Sitabindu	{ Vaikhari, Vishuddha.

<sup>3</sup> Ichchhāshaktis tathā Vāmā pashyantīvapushā sthitā

Jnānashaktis tathā Jyeshthā madhyamā vāg udīritā

Kriyāshaktis tu Raudriyam vaikhari vishvavigrahā.

(Cited under v. 22, Comm. Kāmākālāvilāsa.)

<sup>4</sup> Chap. I.

Rajas (Aksharāvasthā); Nāda is Chit with Sattva, Rajas, Tamas (Avyaktāvasthā); Nirodhikā is the same with abundance of Tamas (Tamah-prāchuryāt); Arddhendu the same with abundance of Sattva; and Bindu the combination of the two. This Bindu is called by the different names of Parā and the rest, according as it is in the different centres, Mūlādhāra and the rest. In this way Kundali, who is Ichchhā, Jñāna, Kriyā, who is both in the form of consciousness (Tejorūpā) and composed of the Gunas (Gunātmikā), creates the Garland of Letters (Varnamālā).

The four Bhāvas have been dealt with as coming under Nāda, itself one of the following nine manifestations of Devī.

Pandit Ananta Shāstri, referring to Lakshmidhara's commentary on v. 34 of Ānandalaharī, says :<sup>1</sup>

“ ‘Bhagavatī is the word used in the text to denote Devī. One that possesses Bhaga is called a Bhagavatī (feminine). Bhaga signifies the knowledge of (1) the creation, (2) destruction of the universe, (3) the origin of beings, (4) the end of beings, (5) real knowledge or divine truth, and (6) Avidyā, or ignorance. He that knows all these six items is qualified for the title Bhagavān. Again, Bha=9. “Bhagavatī” refers to the nine-angled Yantra (figure) which is used in the Chandrakalāvidyā.’

“According to the Āgamas, Devī has nine manifestations, which are :

“1. Kāla group—lasting from the twinkling of an eye to the Pralaya time. The sun and moon are included in this group. TIME.

“2. Kula group—consists of things which have form and colour. FORM.

“3. Nāma group—consists of things which have names. NAME.

<sup>1</sup> Ananta Shāstri, *op. cit.*, p. 72.



"4. Jnāna group—Intelligence. It is divided into two branches: Savikalpa (mixed and subject to change) and Nirvikalpa (pure and unchanging). CHIT.

"5. Chitta group—consists of (1) Ahangkāra (egoism), (2) Chitta, (3) Buddhi, (4) Manas, and (5) Unmanas. MIND.

"6. Nāda group—consists of (1) Rāga (desire),<sup>1</sup> (2) Ichchhā (desire<sup>1</sup> strengthened, or developed desire), (3) Kṛiti (action, or active form of desire), and (4) Prayatna (attempt made to achieve the object desired). These correspond, in order, to (1) Parā (the first stage of sound, emanating from Mūlādhāra), (2) Pashyanti (the second stage), (3) Madhyamā (the third stage), and (4) Vaikhari (the fourth stage of sound as coming out of the mouth). SOUND.

"7. Bindu group—consists of the six Chakras from Mūlādhāra to Ājñā. PSYCHIC ESSENCE, THE SPIRITUAL GERM.<sup>2</sup>

"8. Kalā group—consists of fifty letters from Mūlādhāra to Ājñā. KEYNOTES.<sup>3</sup>

"9. Jiva group—consists of souls in the bondage of matter.

"The Presiding Deities or Tattvas of the four constituent parts of Nāda are Māyā, Shuddhavidyā, Mahesha, and Sadāshiva. The Commentator deals with this subject fully, quoting extracts from occult works. The following is a translation of a few lines from Nāmakalāvidyā,<sup>4</sup>

<sup>1</sup> Rāga should be translated as "interest," as in Rāga-kanchuka. Ichchhā is the will towards action (Kriyā) in conformity therewith. Desire is a gross thing which comes in with the material world.

<sup>2</sup> I cite the passage as written, but these terms are not clear to me.

<sup>3</sup> I do not know what the Pandit means by this term.

<sup>4</sup> "This work is not easily available to Pandits or scholars; we do not find this name in any of the catalogues prepared by European or Indian scholars. The make-secret policy has spoiled all such books. Even now, if we find any MS. dealing with occult matters in the houses of any ancient Pandits, we will not be allowed even to see the book; and actually these works have for a long time become food for worms and white ants" (Ananta Shāstri).

a work on phonetics, which will be of interest to the reader :

“ ‘Parā is Ekā (without duality); its opposite is the next one (Pashyantī); Madhyamā is divided into two, gross and subtle forms: the gross form consists of the nine groups of letters; and the subtle form is the sound which differentiates the nine letters. . . . One is the cause, and the other the effect; and so there is no material difference between the sound and its gross forms.’

“ Com. ‘Ekā’ : When the three Gunas, Sattva, Rajas, and Tamas, are in a state of equilibrium (Sāmya), that state is called Parā. Pashyantī is the state when the three Gunas become unequal (and consequently produce sound). The next stage is called Madhyamā; the subtle form of this is called Sūkshmamadhyamā, and the second and gross form is called Sthūlamadhyamā, which produces nine distinct forms of sound represented by nine groups of letters: viz., अ (and all the other vowels), क (Kavarga, 5 in number), च (Chavarga, 5), ट (Tavarga, 5), त (Tavarga, 5), प (Pavarga, 5), य (Ya, Ra, La and Va), श (Sha, Sha, Sa and Ha), and क्ष (Ksha). These letters do not in reality exist, but represent only the ideas of men. Thus all the forms and letters originate from Parā, and Parā is nothing but Chaitanya (Consciousness).

“ The nine groups or Vyūhas (manifestations of Devī) above enumerated are, again, classed under the following three heads: (1) Bhoktā (enjoyer)—comprises No. 9, Jiva-vyūha. (2) Bhogya (objects of enjoyment)—comprises groups Nos. 1, 2, 3, 5, 6, 7, and 8. (3) Bhoga (enjoyment)—comprises No. 4, Jnānavyūha.

“ The above is the substance of the philosophy of the Kaulas as expounded by Shri Shankarāchārya in this shloka of Ānanda Laharī (No. 34). In commenting on this,

Lakshmīdhara quotes several verses from the Kaula Āgamas, of which the following is one :

“The blissful Lord is of nine forms. This God is called Bhairava. It is he that confers enjoyment (bliss) and liberates the souls (from bondage). His consort is Ānandabhairavī, the ever-blissful, the Chaitanya. When these two become equal (unite in harmony), the universe comes into existence.’

“The Commentator remarks here that the power of Devī predominates in creation, and that of Shiva in dissolution.”

---



## PRACTICE (YOGA: LAYA-KRAMA)

YOGA is sometimes understood as meaning the result and not the process which leads to it. According to this meaning of the term, and from the standpoint of natural dualism, Yoga has been described to be the union of the individual spirit with God.

But if Jīva and Paramātmā are really one, there can be no such thing as union, which term is strictly applicable to the case of the coming together of two distinct beings. Samādhi (ecstasy) consists in the realisation that the Jīvātmā is Paramātmā; and Yoga means, not this realisation, but the *means* by which it is attained. Yoga is thus a term for those physical and psychical processes which are used to discover man's inner essence, which is the Supreme.

It is thus not a result, but the *process*, method, or practice, by which this result is attained. This result is possible, according to Advaita Vedānta, because Chit, as the true being of every Jīva, is not really fettered, but only appears to be so. Were Ātmā not truly free, Liberation (Moksha) would not be possible. Liberation or Moksha therefore is potentially in the possession of every Jīva. His identity with Paramātmā exists now as then, but is not realised owing to the veil of Māyā, through which Jīvātmā and Paramātmā appear as separate. As ignorance of the identity of the Jīvātmā and Paramātmā is due to Avidyā,

the realisation of such identity is attained by Vidyā or Jnāna.

The latter alone can immediately produce liberation (Sadyomukti). Jnāna is used in a twofold sense—namely, Svarūpa Jnāna and Kriyā Jnāna. The first is Pure Consciousness, which is the end and aim of Yoga; the second is those intellective processes which are the means taken to acquire the first. Jnāna considered as means or mental action (Mānasī Kriyā) is an intellective process that is the discrimination between what is and what is not Brahman; the right understanding of what is meant by Brahman, and the fixing of the mind on what is thus understood until the Brahman wholly and permanently occupies the mind to the displacement of all else. Mind is then absorbed into Brahman or Consciousness, which alone remains; this is realisation or the attainment of the state of pure consciousness, which is Jnāna in its true (Svarūpa) sense. Liberating Yoga short of perfect Jnāna effects what is called Kramamukti—that is, the Yogī attains Sāyujya with Brahman in Satya-loka, which is thence perfected into complete Mukti through the Devatā with whom he is thus united. What the Siddha (complete) Jnānayogī or Jīvanmukta himself accomplishes in this life is thereafter attained as the sequel to Brahmasāyujya. But man is not only intellect. He has feeling and devotion. He is not only these, but has a body. Other processes (Yogas) are therefore associated with and in aid of it, such as those belonging to worship (Upāsana) and the gross (Sthūla Kriyā) and subtle processes (Sūkshma Kriyā) of Hathayoga.

Mind and body are the instruments whereby the ordinary separative worldly experience is had. As long, however, as they are so used they are impediments in the way of attainment of the state of pure Consciousness (Chit). For such attainment all screenings (Āvarana) of Chit must

be cleared away. Yoga therefore is the method whereby mental intellection and feeling (*Chittavritti*) and *Prāna* are first controlled and then stayed.<sup>1</sup> When the *Chitta*, *Vritti*, and *Prāna*, are stilled, then *Chit* or *Paramātmā* stands revealed. It supervenes without further effort on the absorption of matter and mind into the primordial Power (*Shakti*) whence they sprang, of whom they are manifested forms, and who is Herself as *Shivā* one with Him who is *Shiva* or Consciousness. Yoga thus works towards a positive state of pure consciousness by the negation of the operation of the principle of unconsciousness which stands in the way of its uprising. This pruning action is well illustrated by the names of a *Shakti* which in this work is variously described as *Nibodikā* and *Nirodhikā*. The first means the Giver of Knowledge, and the second That which obstructs—that is, obstructs the affectation of the mind by the objective world through the senses. It is by the prohibition of such impressions that the state of pure consciousness arises. The arising of such state is called *Samādhi*—that is, the ecstatic condition in which the “equality” that is identity of *Jivātmā* and *Paramātmā* is realised. The experience is achieved after the absorption (*Laya*) of *Prāna* and *Manas* and the cessation of all ideation (*Saṅkalpa*). An unmodified state (*Samarasatvam*) is thus produced which is the natural state (*Sahajāvasthā*) of the *Ātmā*. Until then there is that fluctuation and modification (*Vritti*) which is the mark of the conditioned consciousness, with its self-diremption of “I” and “Thou”. The state of *Samādhi* is “like that of a grain of salt, which mingled in water becomes one with it”.<sup>2</sup> It is, in

<sup>1</sup> The *Tattva* (Reality) is revealed when all thought is gone (*Kulārnavā Tantra*, IX, 10).

<sup>2</sup> *Hathayogapradīpikā*, IV, 5—7. The same simile is used in the *Buddhist Demchog Tantra*.



the words of the Kulārṇava Tantra, "that form of contemplation (Dhyāna) in which there is neither 'here' nor 'not here,' in which there is illumination and stillness as of some great ocean, and which is the Void Itself."<sup>1</sup>

The all-knowing and venerable Teacher has said, "One who has attained complete knowledge of the Ātmā reposes like the still waters of the deep" (v. 31). The Māyā Tantra defines Yoga as the unity of Jīva and Paramātmā (v. 51); that by which oneness is attained with the Supreme (Paramātmā), and Samādhi, or ecstasy, is this unity of Jīva and Ātmā (*ib.*).<sup>2</sup> Others define it as the knowledge of the identity of Shiva and Ātmā. The Āgamavādīs proclaim that the knowledge of Shakti (Shaktyātmakang jñānam) is Yoga. Other wise men say that the knowledge of the "Eternal Purusha" (Purāṇa Purusha) is Yoga, and others, again, the Prakritivādīs, declare that the knowledge of the union of Shiva and Shakti is Yoga (*ib.*). All such definitions refer to one and the same thing—the realisation by the human spirit that it is the Great Spirit, the Brahman, who as the Ruler of the worlds is known as God. As the Hathayogapradīpikā says:<sup>3</sup> "Rājayoga, Samādhi, Unmanī,<sup>4</sup> Manonmanī,<sup>4</sup> Amaratvam (Immortality), Shūnyāshūnya (void yet non-void),<sup>5</sup> Paramapada<sup>6</sup> (the Supreme State), Amanaska (without Manas—suspended operation of mental functioning),<sup>7</sup> Advaita (non-dual), Nirālamba (without support—*i.e.*, detachment of the Manas from the external

<sup>1</sup> IX, 9.

<sup>2</sup> As water poured into water the two are undistinguishable (Kulārṇava Tantra, IX, 15).

<sup>3</sup> Ch. IV, vv. 3, 4.

<sup>4</sup> State of mindlessness. See Nāḍabindu Up.

<sup>5</sup> See Hathayogapradīpikā, IV, v. 37. The Yogī, like the Consciousness with which he is one, is beyond both.

<sup>6</sup> The root pad="to go to," and Padam therefore is that to which one has access (Comm. on v. 1, Ch. IV, of Hathayogapradīpikā).

<sup>7</sup> See Mandala-brāhmaṇa Up., II, III.

world),<sup>1</sup> Niranjana (stainless),<sup>2</sup> Jivanmukti (liberation in the body), Sahajāvsthā (natural state of the Ātmā), and Turiya (Fourth State), all mean one and the same thing—that is, the cessation of both mental functioning (Chitta) and action (Karma), on which there arises freedom from joy and sorrow and a changeless (Nirvikāra) state. This on the dissolution of the body is followed by bodiless (Videha-kaivalya) or supreme liberation (Paramamukti), which is the permanent existence of the real state (Svarūpāvas-thānam). Whilst the aim and the end of all Yoga is the same, the methods by which it is attained vary.

There are, it is commonly said, four forms of Yoga, called Mantrayoga, Hathayoga, Layayoga, and Rājayoga.<sup>3</sup> These are all various modes of practice (Sādhana) whereby the feelings and intellectual activities of the mind (Chitta-vritti) are brought into control and the Brahman is in various ways realised (Brahmasākshātkāra). Each of these forms has the same eight subservients, which are called the “eight limbs” (Ashtāṅga). Each of these has the same aim—namely, spiritual experience or realisation of Brahman; they differ, however, as to the means employed and, it is said, in degree of result. The Samādhi of the first has been described as Mahābhāva, of the second as Mahābodha, of the third as Mahālaya, and by Rājayoga and Jñānayoga, it is said, the liberation called Kaivalyamukti is obtained.

<sup>1</sup> This is the Nirālambapurī referred to in the Text.

<sup>2</sup> Anjana=Māyopādhi (the Upādhi, or apparently limiting condition produced by Māyā, or appearance); therefore Niranjana=destitute of that (Tadrahitam), or Shuddham (pure)—that is, the Brahman. Comm. Hathayogapradīpikā, IV, v. 1.

<sup>3</sup> Varāha Upanishad, Ch. V, II; Yogatattva Up. A useful analysis of Yoga will be found in Rajendra Ghose's “Shankara and Rāmānuja”. Mention is also made of a threefold division corresponding to the three Vaidik Kāndas, viz., Karma Yoga (Karma Kānda), Bhakti Yoga (Upāsana Kānda), Jñāna or Rāja Yoga (Jñāna Kānda). Karma Yoga is good action without desire for its fruit. Bhakti Yoga is devotion to God.



It is to be noted, however, that in the estimation of the practitioners of Kundalī Yoga it is the highest Yoga in which a perfect Samādhi is gained by the union with Shiva of both mind and body, as hereafter described. In Rāja and Jnāna Yoga intellectual processes are the predominant where they are not the sole means employed. In Mantra Yoga worship and devotion predominate. In Hathayoga there is more stress on physical methods, such as breathing. Each, however, of these Yogas employs some methods of the others. Thus, in Hatha Layayoga there is Kriyājñāna. But whereas the Jnāna Yogī attains Svarūpa Jnāna by his mental efforts without rousing Kundalī, the Hathayogī gets this Jnāna through Kundalī Herself. For Her union with Shiva in the Sahasrāra brings, and in fact is, Svarūpa Jnāna.

It will be convenient, therefore, to deal with the general subservients (Ashtāṅga) which are common to all forms of Yoga, and then follow with an account of Mantra and the lower Hatha Yogas as a preliminary to that form of Layayoga which is the subject of this work, and includes within itself elements to be found both in Mantra and such Hathayogas.

The prerequisites of all Yoga are the eight limbs or parts, Yama, Niyama, and others. Morality, religious disposition and practice, and discipline (Sādhana), are essential prerequisites of all Yoga which has as its aim the attainment of the Supreme Experience.<sup>1</sup> Morality (Dharma) is the expression of the true nature of being. The word Dharma, which includes both ethics and religion, but has also a wider context, comes from the root *dhri*,

<sup>1</sup> There are forms of Yoga, such as that with the elements giving "powers" (Siddhi) over them, to which different considerations apply. This is a part of magic, and not of religion. So the uniting of Prāna with the Tejas Tattva in the navel (Āgneyīdhāranā mudrā) is said to secure immunity from fire.



to sustain, and is therefore both the sustainer and the act of sustaining. The Universe is sustained (Dhāryate) by Dharma, and the Lord who is its Supreme Sustainer is embodied in the eternal law and is the Bliss which its fulfilment secures. Dharma is thus the law governing the universal evolution, or the path of outgoing (Pravritti), and involution, or the path of return (Nivritti).<sup>1</sup> And only those can attain the liberation to which the latter path leads who by adherence to Dharma co-operate in the carrying out of the universal scheme. For this reason it is finely said, "Doing good to others is the Supreme Duty" (Paropakāro hi paramo dharmah).

In this scheme the Jiva passes from Shabda vidyā, with its Tapas involving egoism and fruit attained through the "Path of the Gods," its Karma (rites), which are either Sakāma (with desire for fruit) or Nishkāma (disinterested), to Brahma vidyā (knowledge of the Brahman) or Theosophy as taught by the Upanishads. This transition is made through Nishkāma Karma. By Sakāma Karma is attained the "Path of the Fathers" (Pitri), Dharma, Artha (wealth), Kāma (desire and its fulfilment). But Nishkāma Karma produces that purity of mind (Chitta-shuddhi) which makes man competent for Brahma vidyā, or Theosophy, which leads to, and in its completest sense is, liberation (Moksha).

It is obvious that before the pure blissful state of the Ātmā can be attained the Jiva must first live that ordered life which is its proper expression on this plane.

<sup>1</sup> This grand concept, therefore, is a name for *all* those laws (of which religion is but one) which hold the universe together. It is the inherent law of all manifested being. It is thus the Law of Form, which is beyond that is beyond both Dharma or Adharma. As pain follows wrong-doing, the Vaisheshika Darshana describes Dharma as "that by which happiness is attained in this and the next world, and birth and suffering are brought to an end (Mokshadharma)".

To use theological language, only those who follow Dharma can go to its Lord. The disorder of an immoral life is not a foundation on which such a Yoga can be based. I do not use the term "immorality" in the absurdly limited meaning which ordinary English parlance gives it, but as the infringement of all forms of moral law. All such infringements are founded on selfishness. As the object of Yoga is the destruction of the limited self even in its more ordered manifestation, its doctrines clearly presuppose the absence of a state disordered by the selfishness which is the grossest obstacle to its attainment. The aim of Yoga is the achievement of complete detachment from the world. In a life governed by Dharma, there is that natural attachment to worldly objects and sense of separateness even in acts of merit which must exist until by the destruction of Manas the Unmani state is attained. Where, however, there is unrighteousness (Adharma), attachment (Rāga) exists in its worst and most injurious form, and the sense of separateness (Dvaitabhāva) which Yoga seeks to overcome is predominantly present in sin. The body is poisoned by the secretion of passions' poisons, and vitality or Prāna is lessened and injured. The mind under the influence of anger,<sup>1</sup> lust, malice, and other passions, is first distracted, and then, on the principle what a man thinks that he "becomes," is centred on, and is permanently moulded into and becomes, the expression of Adharma (unrighteousness) itself. In such a case the Jīva is not merely bound to the world by the Māyā which affects both him and the virtuous Sakāma Sādhaka, but suffers Hell (Naraka), and "goes down" in the scale of Being.

Dharma in its devotional aspect is also necessary. Desire to achieve the highest aim of Yoga can only spring from a religious disposition, and such a disposition and

<sup>1</sup> According to Indian notions, anger is the worst of sins.

practice (Sādhana) furthers the acquisition of those qualities which Yoga requires. Indeed, by persevering devotion to the Mother, Samādhi may be achieved.

Therefore is it that the Commentator in v. 50 of the first of these works says :

“He alone whose nature has been purified by the practice of Yama and Niyama and the like (referring to the Sādhana hereinafter described) will learn from the mouth of the Guru the means whereby the way to the great Liberation is discovered.”

He adds, however, that the practice of Yama and the like is only necessary for those whose minds are disturbed by anger, lust, and other evil propensities. If, however, a man through merit acquired in previous births is by good fortune of a nature which is free of these and other vices, then he is competent for Yoga without this preliminary preparation.

All forms of Yoga, whether Mantra, Hatha, or Rāja, have the same eight limbs (Ashtāṅga) or preparatory subservients: Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna, and Samādhi.<sup>1</sup> Yama is of ten kinds: Avoidance of injury to all living creatures (Ahimsā); truthfulness (Satyam); restraint from taking what belongs to another, or covetousness (Āsteyam); sexual continence in mind, speech, or body (Brahmacharyya);<sup>2</sup> forbearance,

<sup>1</sup> Varāha Up., Ch. V. The preliminaries are necessary only for those who have not attained. For those who have, Niyama, Āsana, and the like, are needless. Kulārṇava Tantra, XI, 28, 29.

<sup>2</sup> As the Hathayogapradīpikā says: “He who knows Yoga should preserve his semen. For the expenditure of the latter tends to death, but there is life for him who preserves it.”

Evang sangrakshayet bindung mrityung jayati yogavit  
Maranang bindupātena jīvanang bindudhāranāt.

See also Yogatattva Up., which says that Hathayoga secures such personal beauty to the Yogī that all women will desire him, but they must be resisted. And see also v. 90, which shows the connection between semen, mind, and life. In the early stages of Hathayoga



the bearing patiently of all things pleasant or unpleasant (Kshamā); fortitude in happiness or unhappiness (Dhriti); mercy, kindness (Dayā); simplicity (Ārjavam); moderation<sup>1</sup> in and regulation<sup>2</sup> of diet (Mitāhāra), suited to the development of the Sattvaguna; and purity of body and mind (Shaucham). The first form of purity is the external cleansing of the body, particularly dealt with by Hathayoga (*v. post*); and the second is gained through the science of self (Adhyātmavidyā).<sup>3</sup>

Niyama is also of ten kinds: Austerities, such as fasts and the like, in the nature of purificatory actions (Tapah); contentment with that which one has unasked (Santoshā); belief in Veda (Āstikyam) charity (Dānam)—that is gifts to the deserving of what one has lawfully acquired; worship of the Lord or Mother (Īshvarapūjanam) according to His or Her various forms; hearing of Shāstric conclusions, as by study of the Vedānta (Siddhānta-vākyaashravanam); modesty and shame felt in the doing of wrong actions (Hri); a mind rightly directed towards knowledge revealed and practice enjoined by the Shāstra (Mati); recitation of Mantra (Japa);<sup>4</sup> and Homa sacrifice

Sāadhanā the heat goes upwards, the penis shrinks, and sexual powers are largely lost. Coition with emission of semen at this stage is likely to prove fatal. But a Siddha regains his sexual power and can exercise it. For if fire and the other elements cannot hurt him, what can a woman do? Presumably, however, the dictum cited applies, for continence must in all cases tend to strength and longevity. It may, however, be that the physical perfection assumed negatives the ill effects observed in ordinary men.

<sup>1</sup> Yogiyājñavalkya (Ch. I) says: "32 mouthfuls for a householder, 16 for a forest recluse, and 8 for a Muni."

<sup>2</sup> For foods detrimental to Yoga, see Yogatattva Up., Yogakundali Up.

<sup>3</sup> Shāndilya Up., Ch. I; see also Mandalabrāhmaṇa Up.

<sup>4</sup> Which is either spoken (which, again, is loud or soft) or mental (Shāndilya Up.).

(Hutam)<sup>1</sup>—that is, religious observances in general (Vrata). The Pātanjala Sūtra mentions only five Yamas—the first four and freedom from covetousness (Parigraha). Ahingsā is the root of those which follows. Shaucham, or cleanliness, is included among the Niyama. Five of the latter are stated—namely, cleanliness (Shaucham), contentment (Santosha), purificatory action (Tapah), study of the Scriptures leading to liberation (Svādhyāya), and devotion to the Lord (Īshvarapranidhāna).<sup>2</sup>

The statement of such obvious truths would hardly be necessary were it not that there are still some who see in Yoga mere "Shamanism," feats of breathing, "acrobatic posturing," and so forth. On the contrary, no country since the Middle Ages and until our own has laid greater stress on the necessity of the association of morality and religion with all forms of human activity, than India has done.<sup>3</sup>

The practice of Yama and Niyama leads to renunciation of, and detachment from, the things of this world and of the next,<sup>4</sup> arising from the knowledge of the permanent

<sup>1</sup> See Ch. I, vv. 16, 17, Hathayogapradīpikā, and p. 133, 2nd vol. of Tantrik Texts, ed. A. Avalon. The Shāndilya Up., Ch. I, gives Vrata as the last, which is described as the observance of actions enjoined and refraining from actions prohibited. See also Ch. V, Varāha Up.

<sup>2</sup> Patanjali's Yoga Sūtra, Ch. II, 30, 32.

<sup>3</sup> So, as was the case in our Mediæval guilds, religion inspires Indian Art; and Indian speculation is associated with religion as was the scholastic philosophy. In modern times in the West, the relevancy of religion in these matters has not been generally considered to be apparent, craftsmanship in the one case and intelligence in the other being usually thought to be sufficient.

<sup>4</sup> Such as the Sudhā (nectar) which is gained in the heavens (Hathayogapradīpikā, Comm. to v. 9, Ch. I). Renunciation may doubtless be practised by giving up what one wants, but renunciation or abandonment (Tyāga) here means the *want of desire* of enjoyment (Tyāgaḥ=bhogechchhābhāvaḥ) (*ib.*). Those who seek the joys of any heaven can never attain the end of high Yoga.

and impermanent, and intense desire for and incessant striving after emancipation, which characterises him who is Mumukshu, or longs for Liberation.

Yama and Niyama are the first two of the eight accessories of Yoga (Ashtāṅgayoga). These accessories or limbs may be divided into five exterior methods<sup>1</sup> (Bahiranga), chiefly concerned with the subjugation of the body, and three inner methods<sup>2</sup> (Antaranga), or states affecting the development of the mind.

Attention is paid to the physical body, which is the vehicle of the Jīva's existence and activity. Purity of mind is not possible without purity of the body in which it functions and by which it is affected. Purity of mind is here used in the Hindu sense. According to English parlance, such purity merely connotes absence of irregular sexual imaginations. This, though creditable, particularly in a civilisation which almost seems designed to fan every desire, is yet obviously insufficient for the purpose in hand. Proper thought and conduct in all its forms is but the alphabet of a school in which they are merely the first step to the conquest of greater difficulties to follow. What is here meant is that state of the mind or approach thereto which is the result of good functioning, clear thinking, detachment, and concentration. By these the Manas is freed of all those modifications (Vritti) which enshroud by their illusions the Ātmā from Itself. It is turned inward on the Buddhi which becomes Laya in Prakriti, and the Ātmatattva or Brahman.

Provision therefore is made in respect both of Āsana (posture) and Prāṇāyāma, or breath development, both of which are shortly dealt with later in connection with

<sup>1</sup> Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra.

<sup>2</sup> Dhyāna, Dhāranā, Samādhi, which is both incomplete (Savikalpa or Samprajñāta) and complete (Nirvikalpa or Asamprajñāta).



Hathayoga, of which they are particular processes. Pratyāhāra is the restraint of and subjection of the senses to the mind, which is thereby steadied.<sup>1</sup> The mind is withdrawn from the objects of the senses. The mind is by nature unsteady, for it is at every moment being affected by the sight, sounds, and so forth, of external objects which Manas through the agency of the senses (Indriyas) perceives. It must therefore be detached from the objects of the senses, withdrawn from whatsoever direction it may happen to tend, freed from all distraction, and kept under the control of the dominant self. Steadiness (Dhairya) therefore is the aim and result of Pratyāhāra.<sup>2</sup> The three processes known as the "inner limbs" (Antaranga)—namely, Dhāranā, Dhyāna, and Savikalpa Samādhi—complete the psychic and mental discipline. These are concentration of the mind on an object; unity of the mind by contemplation with its object; resulting in the last or consciousness of the object only. The first is the "holding by"—that is, fixing the Chitta, or thinking principle, on—a particular object of thought or concentration (Dhāranā). The mind, having been drawn away from the objects of the senses by Pratyāhāra, is fixed on one object, such as the Devatās of the Bhūtas, alone. Uniform contemplation on the subject which the Chitta holds in Dhāranā is Dhyāna (meditation). Dhyāna has been defined to be the state of the Antahkarana (mind) of those whose Chaitanya holds to and is occupied by the thought of one object, having first

<sup>1</sup> See Gheranda Sanghitā, Fourth Upadesha; Shāndilya Up., Ch. I; Amritanāda Up.; Mandalabrāhmana Up., First Brāhmana. The Shāradā Tilaka defines Pratyāhāra as "the forcible obstruction of the senses wandering over their objects" (Indriyāṅg vicharatāṅg vishayeshu balād āharaṇam tebhyah pratyāhārah vidhīyate). The Shāndilya Up. (*loc. cit.*) speaks of five kinds of Pratyāhāra, the last of which is Dhāranā on eighteen important points of the body.

<sup>2</sup> Shāndilya Up., Ch. I; Amritanāda Up.; Mandalabrāhmana Up., First Brāhmana.

cast away thought of all other objects.<sup>1</sup> Through Dhyāna is acquired the quality of mental realisation (Pratyaksha). It is of two kinds: Saguna, or meditation of a form (Mūrti); and Nirguna, in which the self is its own object.<sup>2</sup>

Samādhi has been defined to be the identification of Manas and Ātmā as salt in water,<sup>3</sup> that state in which all is known as one (equal)<sup>4</sup> and the "nectar of equality" (oneness).<sup>5</sup> Complete Samādhi is thus the state of Parāsamvit or Pure Consciousness. Of Samādhi there are two degrees, in the first of which (Savikalpa) the mind in a lesser degree, and in the second (Nirvikalpa) in a complete degree, continuously and to the exclusion of all other objects, assumes the nature and becomes one with the subject of its contemplation.

There are in Advaita Vedānta three states (Bhūmikā) of Samprajnāta (Savikalpa) Samādhi—namely, Ritambharā, Prajnālokā, Prashāntavāhitā.<sup>6</sup> In the first the content of the mental Vritti is Sachchidānanda. There is still a separate knower. The second is that in which every kind of Āvarana (screening) is cast away, and there is Sākshātkāra Brahmajñāna passing into the third state of Peace in which the mind is void of all Vritti and the self exists as the Brahman alone:<sup>7</sup> "On which being known everything is known" (Yasmin vijñāte sarvvaṃ idam

<sup>1</sup> Vijātiyapratyayatiraskārapūrvaka-sajātiyavrittikābhiḥ nirantara (vyāpti)-viśayikritachaitanyang yasya, tat tādriśhaṅ chittam antah-karanāṅ yeshāṃ (Comm. on v. 35 of the Trishatī, on the title of the *Dēvī* as *Ekāgrachittanirdhyātā*).

<sup>2</sup> Shāndilya Up., Ch. I; Mandalabrāhmaṇa Up., First Brāhmaṇa,

<sup>3</sup> Varāha Up., Ch. II.

<sup>4</sup> Amritanāda Up.

<sup>5</sup> Yogakundalī Up., Ch. III.

<sup>6</sup> Comm. v. 35 of Trishatī.

<sup>7</sup> Comm. *ibid.*, Manaso vrittishūnyasya brahmākāratayā sthitib. The mind has always Vritti (modifications)—that is, Guna. If the Jīva's mind is freed of these, he is Brahman.

vijnātam bhavati). Entrance is here made into Nirvikalpa Samādhi by Rājayoga.

These three—Dhāranā, Dhyāna, Savikalpa Samādhi—called Sangyama, are merely stages in the mental effort of concentration, though, as later stated, according to the Hathayoga aspect, they are progressions in Prānāyāma, each stage being a longer period of retention of Prāna.<sup>1</sup> Thus by Yama, Niyama, Āsana, the body is controlled ; by these and Prānāyāma the Prāna is controlled ; by these and Pratyāhāra the senses (Indriyas) are brought under subjection. Then through the operation of Dhāranā, Dhyāna, and the lesser Samādhi (Savikalpa or Samprajnāta), the modifications (Vritti) of the Manas cease and Buddhi alone functions. By the further and long practice of dispassion or indifference to both joy and sorrow (Vairāgya) Buddhi itself becomes Laya, and the Yogī attains the true unmodified state of the Ātmā, in which the Jīva who is then pure Buddhi is merged in Prakriti, and the Brahman as salt in the waters of ocean and as camphor in the flame.

Passing then to the processes<sup>2</sup> peculiar to the different Yogas, Mantrayoga comprises all those forms of Sāadhanā in which the mind is controlled by the means of its own object—that is, the manifold objects of the world of name and form (Nāmarūpa). The whole universe is made up of names and forms (Nāmarūpātmaka) which are the objects (Vishaya) of the mind. The mind is itself modified into the form of that which it perceives. These modifications are called its Vritti, and the mind is not for one moment devoid of ideas and feelings. It is the feeling or intention (that is, Bhāva) with which an act is done which determines

<sup>1</sup> See Yogatattva Upanishad.

<sup>2</sup> See two publications by the Śrī Bhāratadharmmamahāmandala—Mantrayoga and Hathayoga in the Dharma Prachāra Series. (Benares.) The latter in a short compass explain the main essentials of each of the four systems.



its moral worth. It is on this Bhāva that both character and the whole outlook on life depend. It is sought therefore to render the Bhāva pure. As a man who falls on the ground raises himself by means of the same ground, so to break worldly bonds the first and easiest method is to use those bonds as the means of their own undoing.<sup>1</sup> The mind is distracted by Nāmarūpa, but this Nāmarūpa may be utilised as the first means of escape therefrom. In Mantrayoga, therefore, a particular form of Nāmarūpa, productive of pure Bhāva, is given as the object of contemplation. This is called Sthūla or Saguna Dhyāna of the five Devatās, devised to meet the requirements of different natures. Besides the ordinary "eight limbs" (Ashtānga)<sup>2</sup> common to all forms of Yoga, certain modes of training and worship are prescribed. In the latter material media are utilised as the first steps whereby the formless One is by Jñānayoga attained—such as images (Mūrti),<sup>3</sup> emblems (Linga, Shālagrama), pictures (Chitra), mural markings (Bhittirekhā), Mandalas and Yantras (diagrams),<sup>4</sup> Mudrās,<sup>5</sup> Nyāsa.<sup>6</sup> With this the prescribed Mantra is said (Japa) either aloud or softly only. The source of all Bija-Mantra (Seed-Mantra), the Pranava (Om), or Brahman, is the articulate equivalent of that primal "Sound" which issued from the first vibration of the Gunas of Mūlaprakṛiti, and the other Bija-Mantras are the same equivalents

<sup>1</sup> This is an essentially Tantrik principle. See Kulārṇava, Ch. II.

<sup>2</sup> *Vide ante*, p. 192.

<sup>3</sup> "The Deva of the unawakened (Aprabuddha) is in Images; of the Vipras in Fire; of the wise in the Heart. The Deva of those who know the Ātmā is everywhere" (Kulārṇava Tantra, IX, 44). "O Beautiful-Eyed! Not in Kailāsa, Meru, or Mandara, do I dwell. I am there where the knowers of Kula doctrine are" (*ib.*, v. 94).

<sup>4</sup> See Introduction, Mahānirvāna Tantra.

<sup>5</sup> *Ib.* These ritual Mudrās are not to be confused with the Yoga Mudrās later described.

<sup>6</sup> See Introduction, Mahānirvāna Tantra.

of the various Saguna forms, Devas and Devīs, which thereafter appeared when Prakriti entered the Vaishamyāvasthā state. In Mantrayoga the state of Samādhi is called Mahābhāva. This is the simplest form of Yoga practice, suited for those whose powers and capacities are not such as to qualify them for either of the other methods.

Hathayoga comprises those Sādhanaś, or prescribed methods of exercise and practice, which are concerned primarily with the gross or physical body (Sthūla Sharīra). As the latter is connected with the superphysical or subtle body (Sūkshma Sharīra), of which it is the outer sheath, control of the gross body affects the subtle body with its intellection, feelings, and passions. In fact, the Sthūla Sharīra is expressly designed to enable the Sūkshma Sharīra to work out the Karma it has incurred. As the former is constructed according to the nature of the latter, and both are united and interdependent, it follows that operation in and upon the gross body affects the subtle body; the physical processes of this Yoga have been prescribed for particular temperaments, in order that, the physical body being first mastered, the subtle body with its mental functioning may be brought under control.<sup>1</sup> These merely physical processes are auxiliary to others. As the Kulārṇava Tantra says :<sup>2</sup> “ Neither the lotus seat nor fixing the gaze on the tip of the nose are Yoga. It is the identity of Jivātmā and Paramātmā, which is Yoga.” The special features of this Yoga may be first contrasted with Mantra Yoga. In the latter there is concern with things outside the physical body, and special attention is given to outward observances of ceremonials. Due regard must be paid to the laws of the caste and stages of life (Varnāshrama

<sup>1</sup> See the short summary of the Hathayoga Sanghitā given in the Dharma Prachāra Series (Shri Bhāratadharmamahāmandala, Benares).

<sup>2</sup> IX, 30.

Dharma), and the respective duties of men and women (Kula Dharma). So the Mantra which is given to the male initiate may not be given to a woman. Nor is the Mantra given to a Brāhmana suitable for a Shūdra. The objects of contemplation are Devas and Devis in their various manifestations and concrete symbols, and the Samādhi called Mahābhāva is attained by contemplation of and by means of Nāmarūpa. In Hathayoga, on the other hand, the question of the fitness or otherwise of a novice is determined from the physical point of view, and rules are prescribed to procure and increase health and to free the body of disease. In Hathayoga contemplation is on the "Light," and the Samādhi called Mahābodha is attained by the aid of control of breath and other vital Vāyus (Prānāyāma), whereby the mind is also controlled. As already observed, Āsana and Prānāyāma, which are parts of Hathayoga, are also parts of Mantrayoga. Those who practise the latter will derive benefit from taking advantage of some of the other exercises of Hathayoga, just as the followers of the latter system will be helped by the exercises of Mantrayoga.

The word Hatha is composed of the syllables Ha and Tha, which mean the "Sun" and "Moon"—that is, the Prāna and Apāna Vāyus. In v. 8 of the Shatchakranirūpana it is said that the Prāna (which dwells in the heart draws Apāna (which dwells in the Mūlādhāra), and Apāna draws Prāna, just as a falcon attached by a string is drawn back again when he attempts to fly away. These two by their disagreement prevent each other from leaving the body, but when they are in accord they leave it. Both their union or Yoga in the Sushumnā and the process leading thereto is called Prānāyāma. Hathayoga or Hathavidyā is therefore the science of the Life-Principle,<sup>1</sup>

<sup>1</sup> In my volume on "Life".



using that word in the sense of the various forms of vital Vāyu into which Prāna is divided. Prāna in the body of the individual is a part of the Universal Breath (Prāna), or the "Great Breath". An attempt, therefore, is first made to harmonise the individual breath, known as Pinda or Vyashti Prāna, with the cosmic or collective breath, or the Brahmanāda or Samashti Prāna. Strength and health are thereby attained. The regulation of the harmonised breath helps to the regulation and steadiness of mind, and therefore concentration.

In correspondence with the threefold division Adhyātma, Adhidaiva, Adhibhūta, Mind (Manas), Prāna (vitality), and Viryya (semen), are one. Therefore the subjection of Manas causes the subjection of Prāna or Vāyu and Viryya. Similarly, by controlling Prāna, Manas and Viryya are automatically controlled. Again, if the Virya is controlled, and the substance which under the influence of sexual desire develops into gross seed,<sup>1</sup> is made to flow upwards (Ūrdhvaretas), control is had over both Manas and Prāna. With Prānāyāma the semen (Shukra) dries up. The seminal force ascends and comes back as the nectar (Amrita) of Shiva-Shakti.

Prānāyāma is recognised as one of the "limbs" of all the (Ashtāṅga) forms of Yoga. But whereas it is used in Mantra, Laya and Rāja Yoga, as an auxiliary, the Hathayogi as such regards this regulation and Yoga of breath as the chief means productive of that result

<sup>1</sup> According to Hindu ideas semen (Shukra) exists in a subtle form throughout the whole body. Under the influence of the sexual will it is withdrawn and elaborated into a gross form in the sexual organs. To be ūrdhvaretas is not merely to prevent the emission of gross semen already formed but to prevent its formation as gross seed, and its absorption in the general system. The body of a man who is truly ūrdhvaretas has the scent of a lotus. A chaste man where gross semen has formed may on the other hand smell like a buck goat. Some Yogīs can make both the Penis and testes disappear in the pubic arch so that the body has the appearance of that of a woman.

(Moksha), which is the common end of all schools of Yoga. This school, proceeding on the basis that the Vritti or modification of the mind always follows Prāna,<sup>1</sup> and on the sufficiency of that fact, held that by the aid of the union of Ha and Tha in the Sushumnā, and the leading of the combined Prānas therein to the Brahmarandhra, Samādhi was attained. Though the reciprocal action of matter and mind is common knowledge, and bodily states influence psychic or mental states as the latter the former, the Hathayoga method is preponderantly a physical one, though the gross physical acts of the preparatory stages of this Yoga are succeeded by Kriyājñāna and subtle vital processes which have Prāna as their subject.

Under the heading of gross physical training come provisions as to the place of residence, mode of life as regards eating, drinking, sexual function, exercise, and so forth.

The practice and exercises connected with Hathayoga are divided into seven parts or stages—namely, cleansing (Shodhana) by the six processes (Shatkarma); the attainment of strength or firmness (Dridhatā) by bodily postures (Āsana); of fortitude (Sthiratā) by bodily positions (Mudrā); of steadiness of mind (Dhairya) by restraint of the senses (Pratyāhāra); of lightness (Lāghava) by Prānāyāma; of realisation (Pratyaksha) by meditation (Dhyāna); and of detachment (Nirliptatva) in Samādhi.

Those who suffer from inequality of the three “humours”<sup>2</sup> are required to practise the “six acts” (Shatkarma) which purify the body and facilitate Prānāyāma. For others who are free from these defects they are not

<sup>1</sup> Chitta has two causes—Vāsanā and Prāna. If one is controlled, then both are controlled (Yoga Kundali Up., Ch. I).

<sup>2</sup> Vāta, Kapha and Pitta. These will be found described in my Introduction to the Prapanchasāra Tantra, Vol. III of Tantrik Texts, and in my volume on “Life”.

necessary in such case, and according to some teachers the practice of Prānāyāma alone is sufficient. These form the first steps in the Hathayoga. On this cleansing (Shodhana) of the body and Nādis, health is gained, the internal fire is rendered more active, and restraint of breath (Kumbhaka) is facilitated. Recourse is also had, if necessary, to Oshadhiyoga, in which herbal preparations are administered to cure defective health.

Cleansing (Shodhana) is effected by the six processes known as the Shatkarma. Of these, the first is Dhauti, or washing, which is fourfold, or inward washing (Antardhauti), cleansing of the teeth, etc. (Dantadhauti), of the "heart" that is throat and chest (Hriddhauti), and of the anus (Mūladhauti). Antardhauti is also fourfold—namely, Vātasāra, by which air is drawn into the belly and then expelled; Vārisāra, by which the body is filled with water, which is then evacuated by the anus<sup>1</sup>; Vahnisāra, in which the Nābhigranthi is made to touch the spinal column (Meru); and Vahishkrita, in which the belly is by Kākinīmudrā<sup>2</sup> filled with air, which is retained half a Yāma,<sup>3</sup> and then sent downward. Dantadhauti is fourfold, consisting in the cleansing of the root of the teeth and tongue, the ears, and the "hollow of the skull" (Kapālarandhra). By Hriddhauti phlegm and bile are removed. This is done by a stick (Dandadhauti)

<sup>1</sup> The intestines are depleted of air and then by the action of the anal muscles water is sucked in. It naturally flows in to fill the void created by the depletion of air in the intestines. Another feat which I have seen is the drawing in of air and fluid into the urethra, from there into the bladder and out again. Apart from its medical value as a lavement of the bladder it is a mudrā used in sexual connection whereby the Hathayogi sucks into himself the forces of the woman without ejecting any of his force or substance—a practice which (apart from any other ground) is to be condemned as injurious to the woman who "withers" under such treatment.

<sup>2</sup> Gheranda Sanghitā, Third Upadesha (v. 86); see also Hathayoga-pradīpikā, II. 21—38.

<sup>3</sup> A Yāma is three hours.



or cloth (Vāsodhauti) pushed into the throat, or swallowed, or by vomiting (Vamanadhauti). Mūladhauti is done to cleanse the exit of the Apānavāyu, either with the middle finger and water or the stalk of a turmeric plant.

Vasti, the second of the Shatkarma, is twofold, and is either of the dry (Shushka) or watery (Jala) kind. In the second form the Yogī sits in the Utkatāsana<sup>1</sup> posture in water up to the navel, and the anus is contracted and expanded by Ashvinī Mudrā; or the same is done in the Pashchimottānāsana,<sup>2</sup> and the abdomen below the navel is gently moved. In Neti the nostrils are cleansed with a piece of string. Laulikī is the whirling of the belly from side to side (see Plate X). In Trātaka the Yogī, without winking, gazes at some minute object until the tears start from his eyes. By this the "celestial vision" (Divya Drishti) so often referred to in the Tāntrik Upāsana is acquired. Kapālabhāti is a process for the removal of phlegm, and is threefold: Vātakrama, by inhalation and exhalation; Vyūtkrama, by water drawn through the nostrils and ejected through the mouth; and Shītkrama, the reverse process.

These are the various processes by which the body is cleansed and made pure for the Yoga practice to follow.

Āsana, or posture, is the next, and when the Shatkarma are dispensed with, is the first stage of Hathayoga.

Dridhatā, or strength or firmness, the acquisition of which is the second of the above-mentioned processes, is attained by Āsana.

<sup>1</sup> Gheranda Sanghitā, Second Upadesha (v. 23). That is, squatting resting on the toes, the heels off the ground, and buttocks resting on heels. A Hathayogī can give himself a natural enema by sitting in water and drawing it up through the anus. The sphincter muscles are opened and shut, and suction established.

<sup>2</sup> *Ibid.*, v. 20.

The Āsanas are postures of the body. The term is generally described as modes of seating the body. But the posture is not necessarily a sitting one; for some Āsanas are done on the belly, back, hands, etc. It is said<sup>1</sup> that the Āsanas are as numerous as living beings, and that there are 8,400,000 of these; 1,600 are declared to be excellent, and out of these thirty-two are auspicious for men, which are described in detail. Two of the commonest of these are Muktapadmāsana<sup>2</sup> (the loosened lotus seat), the ordinary position for worship, and Baddhapadmāsana.<sup>3</sup> Kundaliyoga is ordinarily done in an Āsana and Mudrā in which the feet press upon the region of the genital centre and close the anal aperture, the hands closing the others—nostrils, eyes, ears, mouth (Yonimudrā). The right heel is pressed against the anus and the left against the region of the genital centre and in order to close the aperture of the penis, it is contracted and withdrawn into the pubic arch so that it is no longer seen. The tongue is turned back in Khecharī Mudrā so as to close the throat also where these two Mudrās are combined.

There are certain other Āsanas which are peculiar to the Tantras, such as Mundāsana, Chitāsana, and Shavāsana, in which skulls, the funeral pyre, and a

<sup>1</sup> Gheranda Sanghitā, Second Upadesha. In the Shiva Sanghitā (Ch. III, vv. 84—91) eighty-four postures are mentioned, of which four are recommended—*viz.*, Siddhāsana, Ugrāsana, Svastikāsana, and Padmāsana. Another account given me added four more—Baddhapadmāsana, Trikonāsana, Mayūrāsana, Bhujangāsana.

<sup>2</sup> The right foot is placed on the left thigh, the left foot on the right thigh, and the hands are crossed and placed similarly on the thighs; the chin is placed on the breast, and the gaze fixed on the tip of the nose (see also Shiva Sanghitā, Ch. I, v. 52).

<sup>3</sup> The same, except that the hands are passed behind the back, and the right hand holds the right toe and the left hand the left toe. By this, increased pressure is placed on the Mūlādhāra, and the nerves are braced with the tightening of the body. The position is figured in Plate XVII.

corpse,<sup>1</sup> respectively, form the seat of the Sādhaka. These, though they have other ritual and magical objects, also form part of the discipline for the conquest of fear and the attainment of indifference, which is the quality of a Yogī. And so the Tantras prescribe as the scene of such rites the solitary mountain-top, the lonely empty house and riverside, and the cremation ground. The interior cremation ground is there where the Kāmik body and its passions are consumed in the fire of knowledge.<sup>2</sup>

Patanjali, on the subject of Āsana, merely points out what are good conditions, leaving each one to settle the details for himself according to his own requirements.

Āsana is an aid to clear and collect the thought. The test of suitability of Āsana is that which is steady and pleasant, a matter which each will settle for himself. Posture becomes perfect when effort to that end ceases, so that there is no more movement of the body.<sup>3</sup> The Rajas Guna, the action of which produces fickleness of mind, is restrained. A suitable steady Āsana produces mental equilibrium. Hathayoga, however, prescribes a very large number of Āsanās, to each of which a peculiar effect is

<sup>1</sup> In successful Shavāsana the Devī appears to the Sādhaka. In Shavasādhana the Sādhaka sits astride on the back of a corpse (heading the north), on which he draws a Yantra and then does Japa of Mantra with Shodhānyāsa and Pūjā on its head. A corpse is selected as being a pure form of organised matter, since the Devatā which is invoked into it is the Mahāvidyā whose Svarūpa is Nirgunabrahman, and by such invocation becomes Saguna. The corpse is free from sin or desire. The only Vāyu in it is the Dhananjaya, "which leaves not even a corpse". The Devatā materialises by means of the corpse. There is a possession of it (Āvesha)—that is, entry of the Devatā into the dead-body. At the conclusion of a successful rite the head of the corpse turns round, and, facing the Sādhaka, speaks, bidding him name his boon, which may be spiritual or worldly advancement as he wishes. This is part of Nīlā Sādhana done by the "Hero" (Vira), for it and Shavāsana are attended by many terrors.

<sup>2</sup> As the Yogakundalī Upanishad says (Ch. III), the outer burning is no burning at all.

<sup>3</sup> Pātanjala Yogasūtra, 46, 47 (Sthirasukham āsanam).



ascribed. These are more in the nature of a gymnastic than an Āsana in its sense of a seated posture. Some forms of this gymnastic are done seated, but others are not so, but standing upright, bending, lying down, and standing on the head. This latter is Vrikshāsana. Thus, again, in Chakrāsana the Yogī stands and bends and touches his feet with his hand, a familiar exercise, as is also Vāmadakshinapadāsana, a kind of goose step, in which, however, the legs are brought up to right angles with the body. These exercises secure a fine physical condition and freedom from disease.<sup>1</sup> They also bring different portions of the body into such a position as to establish a direct contact of Prāna-vāyu between them. They are also said to assist in Prāṇāyāma, and to help to effect its object, including the rousing of Kundalinī. The author of the work last cited says<sup>2</sup> that as among the Niyamas the most important is Ahingsā, and among Yamas Mitāhāra, or a moderate diet (a significant choice), so is Siddhāsana (in which the Mūlādhāra is firmly pressed by the heel and the Svādhishthāna region by the other foot) among the Āsanas. (See Plates XI, XII). Mastery of this helps to secure the Unmanī Avasthā, and the three Bandhas (*v. post*) are achieved without difficulty.

Sthiratā, or fortitude, is acquired by the practice of the Mudrās.<sup>3</sup> The Mudrā dealt with in works of Hathayoga are positions of the body.<sup>4</sup> They are gymnastic, health-giving, and destructive of disease and of death,

<sup>1</sup> See Ch. II of Gheranda Sanghitā, and Hathayogapradīpikā, I, vv. 19—35; Shāndilya Upanishad, Ch. I.

<sup>2</sup> Ch. I, v. 39.

<sup>3</sup> According to the Commentary on the Hathayogapradīpikā (Ch. IV, v. 37), Mudrā is so called because it removes pain and sorrow (Mudrayati klesham iti mudrā). See my Introduction to Mahānirvāna Tantra, 1st Ed. CXXVII and Ch. III of Gheranda Sanghitā.

<sup>4</sup> Gheranda Sanghitā, Third Upadesha.

such as the Jālandhara<sup>1</sup> and other Mudrās. They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect mind and body, Siddhi is by their means attained. The Mudrā is also described as the key for opening of the door of Kundalinī Shakti. It is not (as I understand it) that all keys are necessarily to be employed in each case, but only such as are necessary to accomplish the purpose in that particular case; what is necessary in one case may not be necessary in another. The Gheranda Sanghitā describes a number of Mudrās, of which (with the eight Āsanās mentioned at p. 205) ten are said to be of importance in Kundalī Yoga, of which Khecharī is the chief as Siddhāsana is chief amongst Āsanās. In Yonimudrā, the Yogī in Siddhāsana stops with his fingers the ears, eyes, nostrils, and mouth, so as to shut out all external impressions. As already stated he presses with his heel the Sīvanī or centre of the perinæum closing the anal aperture and withdrawing the penis into the pubic arch (See Plate XV). He inhales Prānavāyu by Kākinimudrā,<sup>2</sup> and unites it with Apānavāyu. Meditating in their order upon the six Chakras, he arouses the sleeping Kulakundalinī by the Mantra "Hūṅ Hangsah".<sup>3</sup> With "Hang,"

<sup>1</sup> *Ibid.*, v. 12.

<sup>2</sup> The lips are formed to resemble the beak of a crow, and the air gently drawn in (Gheranda Sanghitā, III. 86, 87).

<sup>3</sup> Hūṅ is called Kūrcha Bija. Hung is Kavacha Bija—"May I be protected." Hūṅ stands for Kāma (desire) and Krodha (anger). Kāma here means creative will (Srishti), and Krodha its reverse, or dissolution (Laya). So-called "angry" Devatās are not angry in the ordinary sense, but are then in that aspect in which they are Lords of Dissolution, an aspect which seems angry or terrible to the worldly-minded. It is said of the Tārāmantra that the Hūṅ in it is the sound of the wind as it blew with force on the Chola lake to the west of Mervat what time She manifested. Hangsah=Prakriti (Sah) and Purusha (Hang) or Jivātmā. This Mantra is used in taking Kundalinī up, and So'ham (He I am) in bringing Her down. Hang also=Sun (Sūryya), and Sah=Moon (Indu)=Kāma=Ichchhā.

or the Sun, heat is produced, and this heat is made to play on Kundalī Shakti. By "Sah" the Kāma or will (Ichchhā) is made active. The vital air (Vāyu) in the Mūlādhāra is in the form of both Moon and Sun (Somasūryyarūpī). With "Hangsah" She is roused, Haṅg rousing Her with his heat, and Sah lifting Her upwards. He raises Her to the Sahasrāra; then deeming himself pervaded with the Shakti, and in blissful union (Sanggama) with Shiva, he meditates upon himself as, by reason of that union, Bliss Itself and the Brahman.<sup>1</sup> Ashvinimudrā consists of the repeated contraction and expansion of the anus for the purpose of Shodhana, or of contraction to restrain the Apānavāyu in Shatchakrabhedha. Shaktichālana employs the latter Mudrā, which is repeated until Vāyu manifests in the Sushumnā. Shaktichālana is the movement of the abdominal muscle from left to right and right to left; the object being to arouse Kundalinī by this spiralline movement. The process is accompanied by inhalation and the union of Prāna and Apāna whilst in Siddhāsana.<sup>2</sup>

Yoni Mudrā is accompanied by Shaktichālana Mudrā,<sup>3</sup> which should be well practised first before the Yoni Mudrā is done. The rectal muscle is contracted by Ashvinī Mudrā until the Vāyu enters the Sushumnā, a fact which is indicated by a peculiar sound which is heard there.<sup>4</sup> And with the Kumbhaka the Serpent goes upwards to the Sahasrāra roused by the Mantra "Hūṅ Hangsah". The Yogī should then think himself to be pervaded with Shakti and in a state of blissful union (Sanggama) with Shiva. He then contemplates: "I am the Bliss Itself," "I am

<sup>1</sup> Gheranda Sanghitā, Third Upadesha.

<sup>2</sup> *Ibid.*, vv. 37, 49, 82.

<sup>3</sup> *Ibid.*, III, vv. 49—61.

<sup>4</sup> Hathayogapradīpikā, Commentary to Ch. II, v. 72.



the Brahman".<sup>1</sup> Mahāmudrā<sup>2</sup> and Mahāvedha are done in conjunction with Mahābandha, already described. In the first the Yogī presses the Yoni (Mūlādhāra) with the left heel, and, stretching out the right leg, takes hold of the two feet with both hands. (See Plate XVI). Jālandhara Bandha is then done. When Kundalinī is awakened, the Prāna enters the Sushumnā, and Idā and Pinggalā, now that Prāna has left them, become lifeless. Expiration should be done slowly, and the Mudrā should be practised an equal number of times on the left and right side of the body. This Mudrā, like other Hathayogā Mudrās, is said to ward off death and disease. In Mahāvedha<sup>3</sup> the Yogī assumes the Mahābandha posture, and, concentrating his mind, stops by methods already described the upward and downward course of the Prāna. Then, placing the palms of his hands on the ground, he taps the ground with his buttocks (Sphich),<sup>4</sup> and the "Moon," "Sun," and "Fire"—that is, Idā, Pinggalā, and Sushumnā—become united upon the entry of the Prāna into the latter Nādi. Then the body assumes a death-like aspect, which disappears with the slow expiration which follows. According to another mode of rousing Kundalinī, the Yogī seated in Vajrāsana takes firm hold of his feet a little above the ankles, and slowly taps the Kanda (*v. post*) with them. Bhastra Kumbhaka is done and the abdomen is contracted.<sup>5</sup>

<sup>1</sup> The Mantra Hangsah is the breath held in Kumbhaka.

<sup>2</sup> Gheranda Sanghitā, III. 37—42. The Yoni Mudrā "which detaches the Manas from the objective world," is described in the Com. to v. 36 of work here first translated, *post*.

<sup>3</sup> *Ib.*, v. 25 *et seq.*

<sup>4</sup> See as to this tapping Plate IX which shows the position off the ground before or after it has been tapped.

<sup>5</sup> Gheranda Sanghitā, Ch. III, v. 114 *et seq.*

The Khecharī Mudrā,<sup>1</sup> which, as well as the Yoni Mudrā, is referred to in the text translated, is the lengthening of the tongue until it reaches the space between the eyebrows. It is then turned back in the throat, and closes the exit of the breath previously inspired. The mind is fixed in the Ājnā<sup>2</sup> until with Siddhi this "path of the upward Kundali" (Ūrdhvakundalinī) conquers the whole universe, which is realised in the Yogī's body as not different from Ātmā.<sup>3</sup> It is said that sometimes the *frænum* is cut but others can do the Mudrā without doing a physical injury which interferes with the putting out and withdrawing the tongue without manual help. In Shāmbhavi Mudrā is the mind kept free from Vritti or functioning in Siddhāsana.

The term Mudrā also includes<sup>4</sup> what are called Bandha (bindings), certain physical methods of controlling Prāna. Three important ones which are referred to in the texts here translated are Uddiyāna, Mūla and Jālandhara.<sup>4</sup> (See Plates XI, XII, XIV.) In the first the lungs are

<sup>1</sup> So called, according to the Dhyānabindu Up., because Chitta moves in Kha (Ākāsha), and the tongue through this Mudrā enters Kha.

<sup>2</sup> Gheranda Sanghitā, Ch. III, vv. 25—27. Suspension of breath and insensibility result, so that the Yogī may be buried in the ground without air, food, or drink, as in the case of the Yogī spoken of in the accounts of Dr. McGregor and Lieut. A. H. Boileau, cited in N. C. Paul's "Treatise on the Yoga Philosophy," p. 49. In Ch. IV, v. 80, of the Hathayogapradīpikā, it is said that concentration between the eyebrows is the easiest and quickest way of attainment of Unmani Avasthā. See Shāndilya Up., Ch. I; Dhyānabindu Up.

<sup>3</sup> Yogakundalī Up., Ch. II.

<sup>4</sup> *Ib.*, Ch. III, vv. 55—76. There is also the Mahābandha. (See Plate XIII.) Ch. II, v. 45, says that Jālandhara should be done at the end of Pūraka; and Uddiyāna Bandha at the end of Kumbhaka and beginning of Rechaka. See also Yogakundalī Up., Ch. I. *Ib.*, Ch. III, v. 57; Yogatattva Up., Dhyānabindu Up. The Varāhā Up., Ch. V, says that as Prāna is always flying up (Uddiyāna), so this Bandha, by which its flight is arrested, is called Uddiyānabandha. Yogakundalī Up., Ch. I, says, because Prāna uddiyate (goes up the Sushumnā) in this Bandha, it is called Uddiyāna.

emptied by a strong expiration, and drawn against the upper part of the thorax, carrying the diaphragm along with them, and Prāna is made to rise and enter the Sushumnā. Through Mūlabandha (see Plate XIV) the Prāna and Apāna unite<sup>1</sup> and go into the Sushumnā. Then the inner "sounds" are heard—that is, a vibration is felt—and Prāna and Apāna, uniting with Nāda of the cardiac Anāhata Chakra, go to the heart, and are thereafter united with Bindu in the Ājnā. In Mūlabandha the perineal region (Yoni) is pressed with the foot, the rectal muscle contracted (by Ashvinī Mudrā), and the Apāna drawn up.<sup>2</sup> The natural course of the Apāna is downwards, but by contraction at the Mūlādhāra it is made to go upwards through the Sushumnā when it meets Prāna. When the latter Vāyu reaches the region of fire below the navel,<sup>3</sup> the fire becomes bright and strong, being fanned by Apāna. The heat in the body then becomes very powerful, and Kundalinī, feeling it, awakes from Her sleep "just as a serpent struck by a stick hisses and straightens itself". Then it enters the Sushumnā. Jālandhara Bandha is done by deep inspiration and then contraction of the thoracic region (wherein is situated the Vishuddha Chakra), the chin being held firmly pressed against the root of the neck at a distance of about four fingers (Anguli) from the heart. This is said to bind the sixteen Ādhāras,<sup>4</sup> or vital centres, and the nectar (Pīyūsha) which flows from

<sup>1</sup> The Shāndilya Up., Ch. I, defines Prānāyāma to be the union of Prāna and Apāna. Nāda and Bindu are thus united.

<sup>2</sup> See Āgamakalpādruma, cited in notes to S.N., v. 50, *post*, comm., and Dhyānabindu Up. The Yogakundalī Up., Ch. I, says that the downward tendency of Apāna is forced up by bending down.

<sup>3</sup> Vahner mandalang trikonang nābher adhobhāge (Hathayoga-prādīpikā, *ib.*, v. 66).

<sup>4</sup> See Commentary, *post*, v. 33.



the cavity above the palate,<sup>1</sup> and is also used to cause the breath to become Laya in the Sushumnā. If the thoracic and perinæal regions are simultaneously contracted, and Prāna is forced downward and Apāna upward, the Vāyu enters the Sushumnā.<sup>2</sup> This union of the three Nādis, Idā, Pinggalā and Sushumnā, may be also effected by the Mahābandha,<sup>3</sup> which also aids the fixation of the mind in the Ājnā. Pressure is done on the perinæal region between the anus and penis with the left heel, the right foot being placed on the left thigh. Breath is inspired and the chin placed firmly on the root of the neck that is top of the breast-bone as in Jālandhara, (see position in plate XVI) or alternatively the tongue is pressed firmly against the base of the front teeth; and while the mind is centred on the Sushumnā the Vāyu is contracted. After the breath has been restrained as long as possible, it should be expired slowly. The breath exercise should be done first on the left and then on the right side. The effect of this Bandha is to stop the upward course of the breath through all the Nādis except the Sushumnā.

As the Dhyānabindu Upanishad says, the Jīva oscillates up and down under the influence of Prāna and Apāna and is never at rest, just as a ball which is hit to

<sup>1</sup> The "Moon" is situate in the palatal region near the Ājnā. Here is the Somachakra under the Ājnā, and from the Somachakra comes a stream of nectar which, according to some, has its origin above. It descends to the "Sun" near the navel, which swallows it. By the process of Viparītakarana these are made to change positions, and the internal fire (Jatharāgni) is increased. In the Viparīta position the Yogī stands on his head.

<sup>2</sup> Hathayogapradīpikā, II, vv. 46, 47; Yogatattva Up., Dhyānabindu Up. Yogakundalī Up. (Ch. I) says that the contraction of the upper part of the body is an impediment to the passage of the Vāyu upwards.

<sup>3</sup> Dhyānabindu Up., *ib.*, III, v. 19, done in conjunction with Mahāmudrā and Mahāvedha, described *post*; *ib.*, v. 25, and Yogatattva Upanishad.

the earth with the palm of the hand uprises again, or like a bird which, tied to its perch by a string, flies away and is drawn back again. These movements, like all other dualities, are stayed by Yoga, which unites the Prānas.

When the physical body has been purified and controlled, there follows Pratyāhāra to secure steadiness (Dhairya), as already described. With this the Yogī passes from the physical plane, and seeks to acquire the equipoise of, and control over, the subtle body. It is an advanced stage in which control is acquired over both mind and body.

From the fifth or Prānāyāma arises lightness (Lāghava)—that is, the levitation or lightening of the body.

The air which is breathed through the mouth and nostrils is material air (Sthūla Vāyu). The breathing is a manifestation of a vitalising force called Prāna Vāyu. By control over the Sthūla Vāyu the Prāna Vāyu (Sūkshma Vāyu or subtle air) is controlled; the process concerned with this is called Prānāyāma.

Prānāyāma is frequently translated "breath control". Having regard to the processes employed, the term is not altogether inappropriate if it is understood that "breath" means not only the Sthūla but the Sūkshma Vāyu. But the word does not come from Prāna (breath) and Yama (control), but from Prāna and Āyāma, which latter term, according to the Amarakosha, means length, rising, extensity, expansion;<sup>1</sup> in other words, it is the process whereby the ordinary and comparatively slight manifestation of Prāna is lengthened and strengthened and developed. This takes place firstly in the Prāna as it courses in Idā and Pinggalā, and then by its transference to the Sushumnā, when it is said to bloom (Sphurati)<sup>2</sup> or to display itself in

<sup>1</sup> Dairghyam āyāma ārohaḥ parināho vishālatā (Amarakosha Dictionary).

<sup>2</sup> Comm. Hathayogapradīpikā, III, v. 27.

its fulness. When the body has been purified by constant practice, Prāna forces its way with ease through Sushumnā in their middle.<sup>1</sup> From being the small path of daily experience, it becomes the "Royal Road"<sup>2</sup> which is the Sushumnā. Thus, Sūryabheda Kumbhaka is practised until Prāna is felt to pervade the whole of the body from head to toe; Ujjāyī until the breath fills the body from throat to heart; and in Bhastrā the breath is inhaled and exhaled again and again rapidly, as the blacksmith works his bellows. The breath is controlled only in the sense that it is made the subject of certain initial processes. These processes, however, do not control in the sense of confine, but expand. The most appropriate term, therefore, for Prānāyāma is "breath control and development," leading to the union of Prāna and Apāna. Prānāyāma is first practised with a view to control and develop the Prāna. The latter is then moved into Sushumnā by the stirring of Kundalinī, who blocks the entry (Brahmadvāra) thereto. With the disappearance of Prāna therefrom, Idā and Pinggalā "die,"<sup>3</sup> and the Prāna in Sushumnā by means of the Shakti Kundalinī pierces the six Chakras which block the passage in the Brahmanādi, and eventually becomes Laya in the Great Breath which is the final end and aim of this process.

Prānāyāma<sup>4</sup> should be practised according to the instructions laid down by the Guru, the Sādhaka living on a

<sup>1</sup> Shāndilya Up., Ch. I.

<sup>2</sup> Prānasya shūnyapadavi tathā rājapathāyate (*ib.*, vv. 2, 3).

<sup>3</sup> That is, they are relaxed and devitalised, as every part of the body is from which the Prāna Shakti is withdrawn.

<sup>4</sup> The Shāndilya Up., Ch. I, says: "As lions, elephants, and tigers, are gradually tamed, so also the breath when rightly managed comes under control; else it kills the practitioner." It should not, therefore, be attempted without instruction. Many have injured themselves and some have died through mistakes made in the processes, which must be adapted to the needs of each person. Hence the necessity for an experienced Guru.



nutritious but moderate diet, with his senses under control. As already stated, mind and breath react upon one another, and when the latter is regulated so is the mind, and therefore rhythmic breathing is sought. This Prānāyāma is said to be successful only when the Nādis are purified, for unless this is so the Prāna does not enter the Sushumnā.<sup>1</sup> The Yogī, assuming the Padmāsana posture, inhales (Pūraka) and exhales (Rechaka) alternately through the left (Idā) and right (Pinggalā) nostrils, retaining the breath meanwhile (Kumbhaka) for gradually increasing periods. The Devatās of these elements of Prānāyāma are Brahmā, Rudra, and Vishnu.<sup>2</sup> The Prāna enters Sushumnā, and if retained sufficiently long goes, after the piercing of the Chakras, to the Brahmarandhra. The Yoga manuals speak of various forms of Prānāyāma according as commencement is made with Rechaka or Pūraka, and according as the breath is suddenly stopped without Pūraka and Rechaka. There are also various forms of Kumbhaka, such as Sahita Kumbhaka, which resembles the first two above mentioned, and which should be practised until the Prāna enters the Sushumnā; and Kevala, in which the breath is restrained without Pūraka and Rechaka.<sup>3</sup> Then there are others which cure excess of Vāta, Pitta, and Kapha,<sup>4</sup> and the diseases arising therefrom; and Bhastrā, which is an important Kumbhaka, as it operates in the case of all three Doshas,<sup>4</sup>

<sup>1</sup> Hathayogapradīpikā, Ch. II. vv. 1—6 (see p. cxxviii of my Introduction to the Mahānirvāna Tantra).

<sup>2</sup> Dhyānabindu Up., and see Amritanāda Up., Varāha Up., Ch. V. Mandalabrahmana Up.

<sup>3</sup> The Shāndilya Up., Ch. I, says that by Kevala the knowledge of Kundalī arises, and man becomes Ūrdhvaretas—that is, his seminal energy goes upward instead of developing into the gross seed which is thrown by Apāna downwards. Bindu (seminal energy) must be conquered, or the Yoga fails. As to the Bhedas associated with Sahita, see Ch. I, Yogakundalī Upanishad.

<sup>4</sup> See Introduction to Prapanchasāra Tantra, Tantrik Texts, Vol. III, p. 11, *et seq.*

and aids the Prāna to break through the three Granthis, which are firmly placed in the Sushumnā.<sup>1</sup>

It will be observed that all the methods previously and subsequently described practically subserve one object, the making of the Prāna enter Sushumnā, and then become Laya in the Sahasrāra after the Prāna Devatā Kundalinī has pierced the intervening Chakras; for when Prāna flows through the Sushumnā the mind becomes steady. When Chit is absorbed in Sushumnā, Prāna is motionless.<sup>2</sup> This object colours also the methods Pratyāhāra, Dhāranā, Dhyāna, and Samādhi; for whereas in the Rājayoga aspect they are various mental processes and states, from the Hathayoga point of view, which is concerned with "breathing," they are progressions in Prānāyāma. Therefore it is that some works describe them differently to harmonise them with the Hatha theory and practice, and explain them as degrees of Kumbhaka varying according to the length of its duration.<sup>3</sup> Thus, if the Prāna is retained for a particular time it is called Pratyāhāra, if for a longer time it is called Dhāranā, and so on until Samādhi is attained, which is equivalent to its retention for the longest period.<sup>4</sup>

All beings say the Ajapā Gāyatrī,<sup>5</sup> which is the expulsion of the breath by Hangkāra, and its inspiration by Sahkāra, 21,600 times a day. Ordinarily the breath goes forth a distance of 12 fingers' breadth, but in singing, eating, walking, sleeping, coition, the distances are 16, 20, 24, 30, and 36 breadths, respectively. In violent exercise these distances are exceeded, the greatest distance being

<sup>1</sup> Hathayogapradīpikā, II. 44—75.

<sup>2</sup> Yogakundalī-Up., Ch. I.

<sup>3</sup> See Yoga Sūtra, ed. Manilal Nabhubhai Dvivedi, Ap. VI.

<sup>4</sup> See Comm. to Hathayogapradīpikā, Ch. II, v. 12.

<sup>5</sup> This is the Mantra Hangsah manifested by Prāna. See Dhvāna-bindu-Up. Hangsah is Jivātmā, and Paramahangsa is Paramātmā. See Hangsa-Upanishad.

96 breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Pūraka is inspiration, and Rechaka expiration. Kumbhaka is the retention of breath between these two movements. Kumbhaka is, according to the Gheranda Sanghitā, of eight kinds: Sahita, Sūryyabheda, Ujjāyī, Shītalī, Bhastrikā, Bhrāmārī, Mūrchchhā, and Kevalī. Prānāyāma similarly varies. Prānāyāma awakens Shakti, frees from disease, produces detachment from the world, and bliss. It is of varying values, *viz.*, best (Uttama) middling (Madhyama) and inferior (Adhama). The value is measured by the length of the Pūraka, Kumbhaka, and Rechaka. In Adhama Prānāyāma it is 4, 16, and 8 respectively=28. In Madhyama it is double of that, *viz.*, 8 32, 16,=56. In Uttama it is double of the last, *viz.*, 16, 64, 32 respectively=112. The number given is that of the recitation of the Pranava Mantra. The Sādhaka passes through three different stages in his Sādhanā which are similarly named. In Adhama perspiration is produced, in Madhyama tremor, and Uttama done for a 100 times is said to result in levitation.

It is necessary that the Nādi should be cleansed, for air does not enter those which are impure. Months or years may be spent in the preliminary process of cleansing the Nādis. The cleansing of the Nādi (Nādishuddhi) is either Samanu or Nirmanu—that is, with or without the use of Bīja. According to the first form, the Yogī in Padmāsana does Gurunyāsa according to the directions of the Guru. Meditating on “Yang,” he does Japa through Idā of the Bīja 16 times, Kumbhaka with Japa of Bīja 64 times, and then exhalation through the solar Nādi and Japa of Bīja 32 times. Fire is raised from Manipūra and united with Prithivī. Then follows inhalation by the solar Nādi with the Vahni Bīja 16 times, Kumbhaka with 64



Japa of the Bija, followed by exhalation through the lunar Nādi and Japa of the Bija 32 times. He then meditates on the lunar brilliance, gazing at the tip of the nose, and inhales by Idā with Japa of the Bija "Thang" 16 times. Kumbhaka is done with the Bija Vang 64 times. He then thinks of himself as flooded by nectar, and considers that the Nādis have been washed. He exhales by Pinggalā with 32 Japa of the Bija Lang, and considers himself thereby as strengthened. He then takes his seat on a mat of Kusha grass, a deerskin, etc., and, facing east or north, does Prānāyāma. For its exercise there must be, in addition to Nādi Shuddhi (purification of "nerves"), consideration of proper place, time, and food. Thus, the place should not be so distant as to induce anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality, which induces distraction. The food should be pure and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salt, or bitter. Fasting, the taking of one meal a day and the like are prohibited. On the contrary, the Yogī should not remain without food for more than one Yāma (three hours). The food taken should be light and strengthening. Long walks and other violent exercise should be avoided, as also—certainly in the case of beginners—sexual intercourse. The stomach should only be half filled. Yoga should be commenced, it is said, in spring or autumn. As stated, the forms of Prānāyāma vary. Thus, Sāhita, which is either with (Sagarbha) or without (Nirgarbha) Bija, is, according to the former form, as follows: The Sādhaka meditates on Vidhi (Brahmā), who is full of Rajoguna, red in colour, and the image of Akāra. He inhales by Idā, in six measures (Mātrā). Before Kumbhaka he does the Uddiyanābandha Mudrā. Meditating on Hari (Vishnu) as Sattvamaya and the black Bija Ukāra, he does Kumbhaka with 64 Japa of the Bija; then, meditating

on Shiva as Tamomaya and his white Bija Makāra, he exhales through Pinggalā with 32 Japa of the Bija; then, inhaling by Pinggalā, he does Kumbhaka, and exhales by Idā with the same Bija. The process is repeated in the normal and reversed order.

Dhyāna, or meditation, is, according to the Gheranda Saṅghitā, of three kinds: (1) Sthūla, or gross; (2) Jyotiḥ; (3) Sūkshma, or subtle.<sup>1</sup> In the first the form of the Devatā is brought before the mind. One form of Dhyāna for this purpose is as follows: Let the Sādhaka think of the great Ocean of Nectar in his heart. In the middle of that ocean is the island of gems, the shores of which are made of powdered gems. The island is clothed with a Kadamba forest in yellow blossom. This forest is surrounded by Mālatī, Champaka, Pārijāta, and other fragrant trees. In the midst of the Kadamba forest there rises the beautiful Kalpa tree, laden with fresh blossom and fruit. Amidst its leaves the black bees hum and the Koel birds make love. Its four branches are the four Vedas. Under the tree there is a great Mandapa of precious stones, and within it a beautiful couch, on which let him picture to himself his Ishtadevatā. The Guru will direct him as to the form, raiment, Vāhana, and the title of the Devatā.

Jyotirdhyāna is the infusion of fire and life (Tejas) into the form so imagined. In the Mūlādhāra lies the snake-like Kundalinī. There the Jivātmā, as it were the tapering flame of a candle, dwells. The Sādhaka then meditates upon the Tejomaya (Light) Brahman, or,

<sup>1</sup> Gheranda Saṅghitā, Sixth Upadesha. It is said by Bhāskararāya, in the Lalitā (v. 53), that there are three forms of the Devi which equally partake of both the Prakāsha and Vimarsha aspects—viz., the physical (Sthūla), the subtle (Sūkshma), and the supreme (Para). The physical form has hands, feet, etc., the subtle consists of Mantra, and the supreme is the Vāsanā, or, in the technical sense of the Mantra Shāstra, real or own. The Kulārṇava Tantra divides Dhyāna into Sthūla and Sūkshma (IX. 3) beyond which, it says, is Samādhi.

alternatively, between the eyebrows on the Pranavātmaka flame (the light which is Om) emitting its lustre.

Sūkshmadhyāna is meditation on Kundalinī with Shāmbhavī Mudrā after She has been roused. By this Yoga (*vide post*) the Ātmā is revealed (Ātmasākshātkāra).

Lastly, through Samādhi the quality of Nirliptatva, or detachment, and thereafter Mukti (Liberation) is attained.

This Samādhi Yoga is, according to the Gheranda Sanghitā, of six kinds:<sup>1</sup> (1) Dhyānayogasamādhi, attained by Shāmbhavī Mudrā,<sup>2</sup> in which, after meditation on the Bindu-Brahman and realisation of the Ātmā (Ātmapratyaksha), the latter is resolved into the Mahākāsha or the Great Ether. (2) Nādayoga, attained by Khecharī Mudrā,<sup>3</sup> in which the tongue is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. This may be done with or without cutting of the *frænum*. (3) Rasānandayoga, attained by Kumbhaka,<sup>4</sup> in which the Sādhaka in a silent place closes both ears and does Pūraka and Kumbhaka until he hears Nāda in sounds varying in strength from that of the cricket's chirp to that of the large kettledrum. By daily practice the Anāhata sound is heard, and the Light (Jyotih) with the Manas therein is seen, which is ultimately dissolved in the supreme Vishnu. (4) Laya-siddhiyoga accomplished by the celebrated Yonimudrā already described.<sup>5</sup> The Sādhaka, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (Sanggama) with Shiva, and enjoys with Him the bliss

<sup>1</sup> Seventh Upadesha.

<sup>2</sup> *Ibid.*, Third Upadesha, v. 65 *et seq.*

<sup>3</sup> *Ibid.*, v. 25 *et seq.*

<sup>4</sup> *Ibid.*, Fifth Upadesha, v. 77 *et seq.*

<sup>5</sup> In the Lalitā (v. 193) the Devī is addressed as Layakarī—the cause of Laya or absorption.



which is Shringārarasa,<sup>1</sup> and becomes Bliss itself, or the Brahman. (5) Bhakti Yoga, in which meditation is made on the Ishtadevatā with devotion (Bhakti) until, with tears flowing from the excess of bliss, the ecstatic condition is attained. (6) Rājayoga, accomplished by aid of the Manomūrchchhā Kumbhaka.<sup>2</sup> Here the Manas, detached from all worldly objects, is fixed between the eyebrows in the Ājnāchakra, and Kumbhaka is done. By the union of the Manas with the Ātmā, in which the Jnānī sees all things, Rājayogasamādhi is attained.

The Hathayogapradīpikā says that on perfection being attained in Hatha the body becomes lean and healthy, the eyes are bright, the semen is concentrated, the Nādis are purified, the internal fire is increased, and the Nāda sounds above-mentioned are heard.<sup>3</sup> These sounds (Nāda) issue from Anāhata Chakra in the cardiac region, for it is here that the Shabdabrahman manifested by Vāyu and in association with Buddhi, and of the nature of manifested Nāda endowed with a special motion (Vishesha Spanda), exists as Madhyamā speech. Though sound (Shabda) is not distinct and heard by the gross senses until it issues in the form of Vaikharī speech, the Yogī is said to hear this subtle Nāda when, through the various Bandhas and Mudrās described, Prāna and Apāna have united in the Sushumnā. This combined Prāna and Nāda proceed upwards and unite with Bindu.

<sup>1</sup> Shringāra is the love sentiment or sexual passion and sexual union. Here Shringārarasa is the cosmic root of that. The first of the eight or nine Rasas (sentiments)—viz., Shringāra, Vīra (heroism), Karuṇā (compassion), Adbhuta (wondering), Hāsyā (humour), Bhayānaka (fear), Bībhatsa (disgust), Raudra (wrath), to which Mammathabhāṭṭa, author of the Kāvya-prakāśha, adds Shānti (peace). What the Yogī enjoys is that supersensual bliss which manifests on the earthly plane as material Shringāra.

<sup>2</sup> *Ibid.*, Fifth Upadesha, v. 82.

<sup>3</sup> Ch. II, v. 78.

There is a particular method by which Laya (absorption) is said to be attained by hearing the various bodily sounds.<sup>1</sup> The Yogī in Muktāsana and with Shāmbhavī Mudrā concentrates on the sounds heard in the right ear; then after closing the sense apertures by Shanmukhī Mudrā and after Prānāyāma a sound is heard in the Sushumnā. In this Yoga there are four stages. When the Brahmagranthi has been pierced, the sweet tinkling sound of ornaments is heard in the ethereal void (Shūnya) of the heart; in the second stage the Prāna united with Nāda pierces the Vishnugranthi. In this, the further void (Atishūnya) of the thoracic region, sounds are heard like those of a kettle-drum. In the third stage a drum-like sound (Mardala) is heard in the Ājnā or Mahāshūnya, the seat of all powers (Siddhis). Then the Prāna, having forced the Rudragranthi or Ājnā, goes to the abode of Īshvara. On the insetting of the fourth stage, when the Prāna goes to Brahmarandhra, the fourth or Nishpatti state occurs. During the initial stages the sounds are loud, and gradually become very subtle. The mind is kept off all external objects, and is centred first on the loud and then on the subtle sounds. The mind thus becomes one with Nāda, on which it is fixed. Nāda is thus like a snare for catching a deer, for like a hunter it kills the mind. It first attracts it and then slays it. The mind absorbed in Nāda is freed from Vrittis.<sup>2</sup> The Antahkarana, like a deer, is attracted to the sound of the bells, and, remaining immovable, the Yogī like a skilful archer kills it by directing his breath to the Brahmarandhra through the Sushumnā, which becomes one with that at which it is

<sup>1</sup> As the Nāda-bindu-Up. says, the sound controls the mind which roves in the pleasure-garden of the senses.

<sup>2</sup> As the Amritanāda-Upanishad says (v. 24), the Akshara (imperishable) is that which is Aghosha (without sound), which is neither vowel nor consonant and is not uttered.

aimed. Chit exists within these sounds, which are its Shaktis, and by union with Nāda the self-effulgent Chaitanya (Consciousness) is said to be attained. As long as sound is heard the Ātmā is with Shakti. The Laya state is soundless.<sup>1</sup> There are also other methods<sup>2</sup> by which Laya is achieved, such as Mantrayoga, or the recitation of Mantras according to a particular method.

Layayoga is the third and higher form of Hathayoga, which, in connection with other auxiliary Hatha processes, is the subject-matter of the works here translated. Both Sachchidānanda or Shiva and Sachchidānandā or Shakti are present in the body, and Layayoga consists in the control of Chittavritti by merging the Prakriti Shakti in the Purusha Shakti according to the laws which govern the Pinda (individual—Vyashti) and Brahmānda (cosmic—Samashti) bodies, and thereby gaining Liberation (Moksha).

As in the case of the preceding systems, Layayoga has special features of its own.<sup>3</sup> Speaking in a general way, ordinary Hathayoga is specially, though not exclusively, concerned with the physical body, its power and functions; and affects the subtle body through the gross body. Mantrayoga is specially, though not exclusively, concerned with the forces and powers at work outside, though affecting the body. Layayoga deals with the supersensible Pithas (seats or centres) and the supersensible forces and functions of the inner world of the body. These Pithas, or seats of the Devatās, are the Chakras already described, ranging from the Sahasrāra, the abode of the unattached (Nirlipta) Sachchidānandamaya Paramātmā, to the Mūlādhāra, the seat of Prakriti-Shakti, called Kulakundalinī in

<sup>1</sup> Hathayogapradīpikā, Ch. IV, vv. 65—102.

<sup>2</sup> Amritanāda-Upanishad, Ch. IV, v. 66, says that Shiva has given out a quarter of a crore (2,500,000) of ways for the attainment of Laya, though Nāda is the best of them all.

<sup>3</sup> See Dharma Prachāra Series, 9.



the Yoga Shāstras. The object of this Yoga is therefore to take and merge this Shakti in Purusha when Samādhi is attained. In Hathayoga the contemplation of "Light" is in particular prescribed, though, as already stated, its Dhyāna is threefold. In Mantrayoga the material forms in which Spirit clothes Itself are contemplated. After Prakriti-Shakti in the form of Kulakundalinī has according to this method of Layayoga been roused by constant practice, its reflection is manifested as a light between the eyebrows, which when it is fixed by practice and contemplation becomes the subject of Bindudhyāna. Kundali is aroused by various Hatha and other processes hereafter described. Methods are followed which are common to all the systems, such as Yama, Niyama, Āsana, though only a limited number of these and of the Mudrās of Hathayoga are used. These belong to the physical processes (Sthūlā Kriyā), and are followed by Prānāyāma,<sup>1</sup> Pratyāhāra, Dhāranā, Dhyāna (on Bindu), which are superphysical exercises (Sūkshma Kriyā). In addition to these are certain features peculiar to this Yoga. There are, besides those already noted, Svarodaya, or the science relating to the Nādis; Panchatattva Chakra, Sūkshmaprāna, and the like inner forces of nature; and the Layakriyā, leading through Nāda and Bindu to the Samādhi, which is called Mahālaya.

The hearing of the Nāda sounds is included under Pratyāhāra, and under Dhāranā the rousing of Kundali. As Japa, or recitation of Mantra, is the chief element in Mantrayoga, and Prānāyāma in the ordinary Hathayoga, so Dhāranā is, with the last as a preliminary, the most important part of Layayoga. It is to be observed, however, that Prānāyāma is only a preliminary method to secure mastery of the breath. It is the lower door at

<sup>1</sup> Of the several forms of Prānāyāma given in Hathayoga, it is said that only two are employed in Layayoga.

which the already perfect in this matter need not enter. Some processes described are for practice (Sādhana) only. An expert (Siddha) can raise and lower Kundalī Shakti within an hour.

It is said that as Ananta, the Lord of Serpents, supports the whole universe, so is Kundalini, "by whom the body is supported,"<sup>1</sup> the support of all Yoga practice,<sup>2</sup> and that "as one forces open a door with a key," so the Yogī should force open the door of liberation (Moksha) by the aid of Kundalini<sup>3</sup> (the coiled one), who is known by various names, such as the Shakti, Ishvari (Sovereign Lady), Kutilāngī (the crooked one), Bhujanggi (serpent), Arundhati (unstayable helper to good action).<sup>3</sup> This Shakti is the Supreme Shakti (Parashakti) in the human body, embodying all powers and assuming all forms. Thus the sexual force is one of such powers and is utilised. Instead, however, of descending into gross seminal fluid, it is conserved as a form of subtle energy, and rises to Shiva along with Prāna. It is thus made a source of spiritual life instead of one of the causes of physical death. With the extinction of sexual desire, mind is released of its most powerful bond.<sup>4</sup>

She the "Serpent Power" sleeps coiled up in the Mūlādhāra, closing with Her mouth the entry to the Sushumnā

<sup>1</sup> Varāha Upanishad, Ch. V.

<sup>2</sup> Hathayogapradīpikā, Ch. III, v. 1 : Sarveshāṅg yogatantrāṅg tathādhārā hi Kundalī.

<sup>3</sup> Hathayogapradīpikā, Ch. III, v. 105 :

Udghātayet kapātan tu yathā kunchikayā hathāt  
Kundalinyā tathā yogī mokshadvāraṅ vibhodayet.

The same verse occurs in Ch. III, v. 5, of the Gheranda Saṅghitā.

<sup>3</sup> The Yogakundalī-Up., Ch. I, calls Sarasvatī Arundhati, saying that it is by arousing Her that Kundalī is aroused. When Kundalī wishes to go up nothing can stop Her. Therefore She is called Arundhati, which is also the name of a Nādi.

<sup>4</sup> Yogakundalī Upanishad, Ch. I.

called the "door of Brahman" (Brahmadvāra). She sleeps above what is called the Kanda or Kandayoni, which is four fingers in length and breadth, and is covered by a "soft white cloth"—that is, membrane like the egg of a bird. It is generally described as being two fingers (Anguli) above the anus (Guda) and two fingers below the penis (Medhra).<sup>1</sup> From this Kanda spring the 72,000 Nādis which here both unite and separate. Kula-kundalinī is the Shabdabrahman, and all Mantras are Her manifestation (Svarūpavibhūti). For this reason one of the names of this, the Mantradevatā, whose substance is "letters," is Mātrikā—that is, the Genetrix of all the universes. She is Mātrikā, for She is the Mother of all and not the child of any. She is the world-consciousness (Jagachchaitanya), the Virāt consciousness of the world as a whole.<sup>2</sup> Just as in space sound is produced by movements of air, so also in the ether within the Jīva's body currents flow, owing to the movements of the vital air (Prānavāyu), and its inward and outward passage as inhalation and exhalation. Verse 12 describes Kundalinī as the revered supreme Parameshvarī (Sovereign Lady), the Omnipotent Kalā in the form of Nādashakti. She, the subtlest of the subtle, holds within Herself the mystery of creation,<sup>3</sup> and the stream of Ambrosia which flows from the attributeless Brahman. By Her radiance the universe is illumined, and by it eternal knowledge is

<sup>1</sup> As given by Yājñavalkya, cited in Commentary to v. 113, Ch. III, of Hathayogapradīpikā, which also refers to the Gorakshashataka. The verse itself appears to fix its position as between the penis and navel (Nābhi), twelve fingers (Vitasti) above the Mūlasthāna. Kanda is also applied to the seat of Prāna, the heart (see Shatchakranirūpana, v. 8).

<sup>2</sup> See Vol. II, "Principles of Tantra," Ch. XI, XII, *et seq.* It is because She is Mantradevatā that She is roused by Mantra.

<sup>3</sup> She is creation itself (Srishtirūpā), vv. 10, 11, *post*, in Her are creation, maintenance, and dissolution (Srishtisthitilayaātmikā), *ib.*



awakened<sup>1</sup>—that is, She both binds as Creatrix (Avidyā Shakti) and is the means as Vidyā Shakti whereby Liberation may be attained. For this reason it is said in the Hathayogapradipikā that She gives liberation to Yogīs and bondage to the ignorant. For he who knows Her knows Yoga, and those who are ignorant of Yoga are kept in the bondage of this worldly life. As vv. 10 and 11 of the Shatchakranirūpana says: “She the World-bewilderer is lustrous as lightning; Her sweet murmur is like the indistinct hum of swarms of love-mad bees.<sup>2</sup> She is the source of all Speech. It is She who maintains all the beings of the world by means of inspiration and expiration,<sup>3</sup> and shines in the hollow of the Mūla lotus like a chain of brilliant lights.” Mantras are in all cases manifestations (Vibhūti) of Kulakundalinī Herself, for She is all letters and Dhvani<sup>4</sup> and the Paramātmā Itself. Hence Mantras are used in the rousing of Kundalinī. The substance of Mantras is the Eternal Shabda or Consciousness, though their appearance and expression is in words. Words in themselves seem lifeless (Jaḍa), but the Mantra power which they embody is Siddha—that is, the truth and capable of teaching it, because it is a manifestation of Chaitanya, which is Satya Itself. So Veda, which is the formless (Amūrti) Brahman in Veda-form (Vedamūrti), is the self-illuminated Principle of Experience<sup>5</sup> (Chit) itself, and is displayed in words

<sup>1</sup> For She is also beyond the universe (Vishvātītā), and is the form of knowledge itself (Jñānarūpā), *ib.* As such She is thought of as going upwards, as in descending She creates and binds.

<sup>2</sup> Vishvanātha the Commentator says that She makes this sound when awakened. According to the Commentator Shankara, this indicates the Vaikhari state of Kundalinī.

<sup>3</sup> Thus, Prāna and Apāna are declared to be the maintainers of animate being (v. 8, *post*).

<sup>4</sup> See “Principles of Tantra,” Vol. II, Ch. XI and XII.

<sup>5</sup> Veda is one with Chaitanya. As Shankara says (comm. Trishati, v. 19), dealing with the Panchadashī Mantra : Sarve vedā yatra ekam bhavanti, etc. Shrutyā vedasya ātmābhedenā svaprakāśhatayā.

(Siddhashabda) which are without human authorship (Apaurusheya),<sup>1</sup> incessantly revealing knowledge<sup>2</sup> of the nature of Brahman, or Pure Being, and of Dharmma,<sup>3</sup> or those principles and laws, physical and psychical and spiritual, by which the universe is sustained (Dhāryate). And so the Divine Mother is said to be Brahman-knowledge (Brahmavidyā) in the form of that immediate experience<sup>4</sup> which is the fruit of the realisation of the great Vedāntic sayings (Mahāvākya).<sup>5</sup> As, notwithstanding the existence of feeling-consciousness in all things, it does not manifest without particular processes, so, although the substance of Mantras is feeling-consciousness, that feeling-consciousness is not perceptible without the union of the Sādhaka's Shakti (derived from Sāadhanā) with Mantrashakti. Hence it has been said in the Shārada Tilaka: "Although Kulakundalinī, whose substance is Mantras, shines brilliant as lightning in the Mūlādhāra of every Jīva, yet it is only in the lotuses of the hearts of Yogīs that She reveals Herself and dances in Her own joy. (In other cases, though existing in subtle form,) She does not reveal Herself. Her substance is all Vedas, all Mantras, and all Tattvas. She is the Mother of the three

<sup>1</sup> And because it is without such authorship and is "heard" only, it is called Shruti ("what is heard"): Shruyata eva na tu kena chit kriyate (Vāchaspati Misra in Sāṅkhya Tattva Kaumudī); and see the Yāmala cited in Prānatoshinī, 19: "Veda is Brahman; it came out as His breathing."

<sup>2</sup> The term Veda is derived from the root *vid*, to know.

<sup>3</sup> Veda, according to Vedānta, is that word without human authorship which tells of Brahman and Dharmma: Dharmabrahmapratipādakam apaurusheyam vākyam.

<sup>4</sup> Sākshātkāra—that is, actual Spiritual Experience (Aparoksha jñāna) as opposed to indirect (paroksha) or merely intellectual knowledge.

<sup>5</sup> Vedānta-mahāvākya-janya-sākshātkārarūpa-brahmavidyā (Shankara's Comm. on Trishatī, v. 8). The Vedānta here means Upanishad, and not any particular philosophy so called.

forms of energy, 'Sun,' 'Moon,' and 'Fire,' and Shabdabrahman Itself." Kundalinī is therefore the mightiest manifestation of creative power in the human body. Kundalī is the Shabdabrahman—that is, Ātmā as manifested Shakti—in bodies, and in every power, person, and thing. The Six Centres and all evolved therefrom are Her manifestation. Shiva "dwells" in the Sahasrāra. The latter is the upper Shrichakra, as the six centres are the lower. Yet Shakti and Shiva are one. Therefore the body of Kundalinī Shakti consists of eight parts (Angas)—namely, the six centres of psychic and physical force, Shakti, and Sadāshiva Her Lord.<sup>1</sup> In the Sahasrāra Kundalī is merged in the Supreme Ātma-Shakti. Kundalinī is the great Prānadevatā which is Nādātmā, and if Prāna is to be drawn up through the "middle path," the Sushumnā towards the Brahmarandhra, it must of necessity pierce the lotuses or Chakras which bar the way therein. Kundalinī being Prānashakti, if She is moved Prāna is moved.

The Āsanās, Kumbhakās, Bandhas, and Mudrās, are used to rouse Kundalinī, so that the Prāna withdrawn from Idā and Pinggalā may by the power of its Shakti, after entry into the Sushumnā or void (Shūnya), go upwards towards the Brahmarandhra.<sup>2</sup> The Yogī is then said to be free of the active Karma, and attains the natural state.<sup>3</sup> The object, then, is to devitalise the rest of the body by getting the Prāna from Idā and Pinggalā into Sushumnā, which is for this reason regarded as the most important of all the Nādis and "the delight of the Yogī," and then to make it ascend through the lotuses

<sup>1</sup> See Lakshmīdhara's Comm. on v. 9, Ānandalahari. Dindima on v. 35, *ib.*, says that the eight forms are the six (Mind to "Earth"), the Sun and Moon.

<sup>2</sup> Hathayogapradīpikā, Ch. IV, v. 10.

<sup>3</sup> *Ib.*, v. 11 ; upon what follows refer also to Ch. IV, *ib.*, *passim*.



which "bloom" on its approach. The body on each side of the spinal column is devitalised, and the whole current of Prāna thrown into that column. The Manonmanī state is said to arise with the Laya of Prāna, for on this ensues Laya of Manas. By daily practising restraint of Prāna in Sushumnā, the natural effort of the Prāna along its ordinary channels is weakened and the mind is steadied. For when there is movement (Parispanda) of Prāna there is movement of mind; that is, it feeds upon the objects (Vishaya) of the objective world.

But when Prāna is in Sushumnā "there is neither day nor night," for "Sushumnā devours time".<sup>1</sup> When there is movement of Prāna (Prānaspanda), there is no cessation of Vritti (mind functioning). And, as the Yogavāshishtha says, so long as Prāna does not cease to exist there is neither Tattvajñāna nor destruction of Vāsanā, the subtle cause of the will towards life which is the cause of rebirth. For Tattvajñāna, or supreme knowledge, is the destruction of both Chitta and Vāsanā.<sup>2</sup> Restraint of breath also renders the semen firm. For the semen fluctuates as long as Prāna does so. And when the semen is not steady the mind is not steady.<sup>3</sup> The mind thus trained detaches itself from the world. These various results are said to be achieved by rousing Kundalinī, and by the subsequent processes for which She is the "key." "As one forces open a door with a key, so the Yogī should force open the door of liberation by Kundalinī."<sup>4</sup> For it is She who sleeps in the Mūlādhāra, closing with Her mouth the channel (Sushumnā) by which ascent may be made to the

<sup>1</sup> *Ib.*, vv. 16 and 17, Commentary thereto.

<sup>2</sup> *Ib.*, vv. 19—21, and Commentary (Tattvajñānang manonāsho vāsanākshaya eva cha).

<sup>3</sup> See *ante*, and Varāha-Up., Ch. V.

<sup>4</sup> *Ib.*, Ch. III, v. 106. See Bhūtaśuddhi Tantra cited under v. 50, *post*.



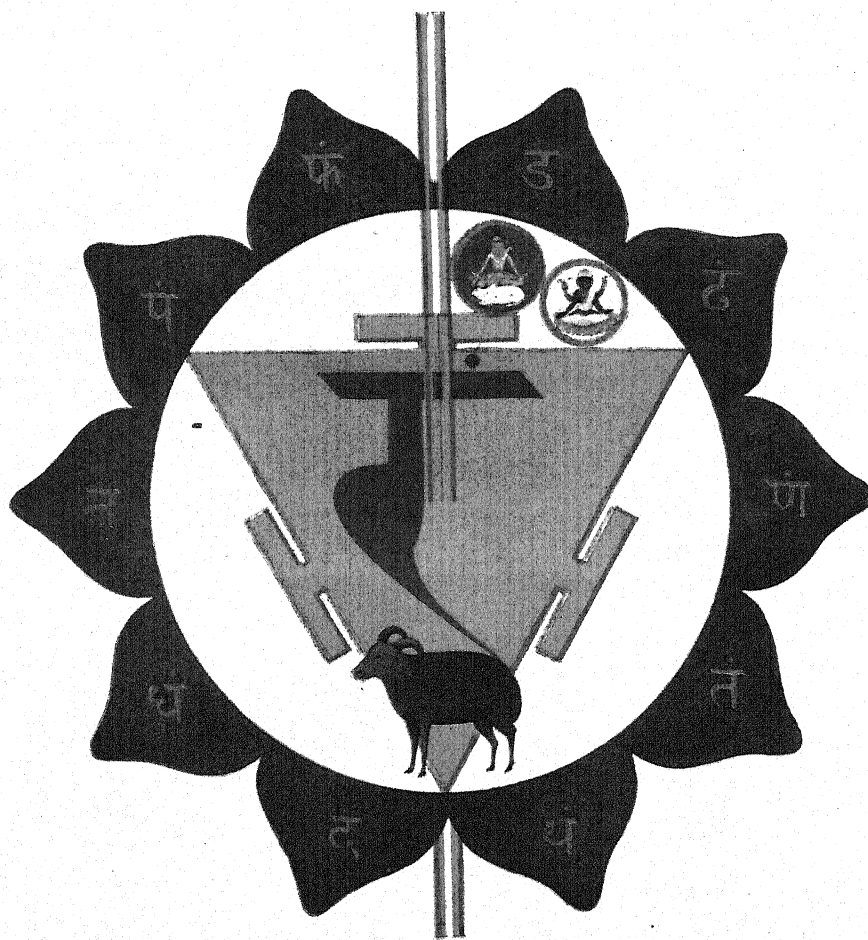


PLATE 4.



Brahmarandhra. This must be opened when the Prāna naturally enters into it. "She, the young widow, is to be despoiled forcibly." It is prescribed that there shall be daily practice, with a view to acquire power to manipulate this Shakti.<sup>1</sup>

It generally takes years from the commencement of the practice to lead the Shakti to the Sahasrāra, though in exceptional cases it may be done in a short time.<sup>2</sup> At first She can only be led to a certain point, and then gradually higher. He who has led Her to a particular centre can reach the same centre more easily at the next attempt. But to go higher requires further effort. At each centre a particular kind of bliss (Ānanda) is experienced, and particular powers, such as the conquest of the elementary forms of sensible matter (Bhūta) are gained, until at the Ājnā centre the whole universe is experienced. In the earlier stages, moreover, there is a natural tendency of the Shakti to return. In the continued practice facility and greater control are gained. Where the Nādīs are pure it is easy to lead Her down even from the Sahasrāra. In the perfection of practice the Yogī can stay as long as he will in the Sahasrāra, where the bliss is the same as that experienced in liberation (subject in this case to return), or he may transfer himself into another body, a practice known to both the Indian and Tibetan Tantras, in the latter of which it is called Phowa.

The principle of all the methods to attain Samādhi is to get the Prāna out of Idā and Pinggalā. When this is achieved these Nādīs become "dead, because vitality has gone out of them. The Prāna then enters the Sushumnā, and, after piercing by the aid of Kundalinī, the

<sup>1</sup> *Ib.*, Ch. III, v. 112 *et seq.*

<sup>2</sup> As related by Yogī from a Girnar speaking of his own case.

six Chakras in the Sushumnā becomes Laya or absorbed in the Sahasrāra. The means to this end, when operating from the Mūlādhāra, seem to vary in detail, but embody a common principle—namely, the forcing of Prāna downward and Apāna upwards<sup>1</sup> (that is, the reverse of their natural directions) by the Jālandhara and Mūla Banda, or otherwise, when by their union the internal fire is increased. The position is thus similar to a hollow tube in which a piston is working at both ends without escape of the central air, which thus becomes heated. Then the Serpent Force Kundalinī, aroused by the heat thus generated, is aroused from Her potential state called “sleep,” in which She lies curled up; She then hisses and straightens Herself, and enters the Brahmadvāra, or enters into the Sushumnā, when by further repeated efforts the Chakras in the Sushumnā are pierced. This is a gradual process which is accompanied by special difficulties at the three knots (Granthis) where Māyāshakti is powerful, particularly the abdominal knot, the piercing of which may, it is admitted, involve considerable pain, physical disorder, and even disease. As already explained, these “knots” are the points at which converge the Chakras of each of the three groups. Some of the above-mentioned processes are described in the present work, to which we now proceed, and which on this matter may be summarised as follows:

The preliminary verse (and in the reference to the verses I include the Commentary) says that only those who are acquainted with the Six Lotuses can deal with them; and the first verse says that Yoga by means of the method here described cannot be achieved without knowledge of the Chakras and Nādīs. The first verse says that the Brahman will be realised. The next question

<sup>1</sup> See Varāha Upanishad, Ch. III.

is, How is this effected? The Commentator in the preliminary verse says that the very merciful Pūrṇānanda Svāmī, being wishful to rescue the world sunk in the mire of misery, has undertaken the task firstly of instructing it as regards the union of the Shakti Kundalinī with the vital centres, or Chakras, and secondly of imparting that knowledge of Brahman (Tattvajñāna) which leads to Liberation. The former—that is, knowledge concerning the Chakras, and so forth—is the “first shoot” of the Yoga plant. Brahman, as the Commentator says, is the Supreme Consciousness which arises upon the acquisition of knowledge. The first cause of such knowledge is an acquaintance with and practice of the Tantrik Yoga Sādhanā, which is concerned with the Chakras, Nādis, and Kundalinī; the next cause is the realisation of that Sādhanā by the rousing of Kundalinī; and the final result is the experiential realisation of the Brahman, which is the effect of the action of Kundalinī, who is the Shakti or power of Will (Ichchhā), Action (Kriyā), and Knowledge (Jñāna), and exists in forms both subtle and gross. Mind is as much one of the forms of Kundalī as is that which is called “matter”. Both are equally products of Prakriti-shakti, which is a grosser form of the Nādamayī Shakti. Kundalī takes the form of the eight Prakritis.<sup>1</sup> It is necessary to bear this well in mind, or there is likely to be uninstructed criticism of the system on the ground of its supposed “materialism,” and so forth. The Power which is aroused is in itself (Svarūpa) Consciousness, and when aroused and taken to the upper cerebral centre is the giver of true knowledge (Svarūpa Jñāna), which is the Supreme Consciousness.

The arousing of this force is achieved both by will and mind power (Yogabala), accompanied by suitable physical

<sup>1</sup> Shāṇḍilya Upanishad, Ch. I; Yogakundali-Up., Ch. I.



action. The Sādhaka<sup>1</sup> sits himself in the prescribed Āsana and steadies his mind by the Khecharī Mudrā, in which concentration is between the eyebrows. Air is inhaled (Pūraka) and then retained (Kumbhaka). The upper part of the body is then contracted by Jālandhara-bandha,<sup>2</sup> so that the upward breath (Prāna) is checked. By this contraction the air so inhaled is prevented from escape. The air so checked tends downwards. When the Yogī feels that the air within him, from the throat to the belly, is tending downwards through the channels in the Nādis, the escape of Vāyu as Apāna is again checked by the Mūlabandha and Ashvinī Mudrā, in which the anal muscle is contracted. The air (Vāyu) thus stored becomes an instrument by which, under the direction of mind and will, the potentialities of the vital force in the Mūlādhāra may be forced to realisation. The process of mental concentration on this centre is described as follows: With mental Japa of the Mantra prescribed and acquisition thereby of Mantrashakti, Jivātmā (individual Consciousness), which is thought of as being in the shape of the tapering flame of a lamp, is brought from the region of the heart to the Mūlādhāra. Jivātmā here spoken of is the Ātmā of the subtle body—that is, the Antahkarana or mind as Buddhi (including therein Ahaṅkāra) and Manas, the faculties of sense (Indriya) or mind operating to receive impression through the sense organs, and Prāna;<sup>3</sup> the constituents of the second, third, and fourth bodily sheaths. Following such concentration and impact of the retained Vāyu on this centre, the Vāyu is again raised with the

<sup>1</sup> The account here given follows and amplifies the text. See Commentary to v. 50, *post*.

<sup>2</sup> *Vide ante* and Dhyānabindu-Up.

<sup>3</sup> According to the Vedāntik definition; or the five Tanmātras, according to Sāṅkhya. The Chitta (mind) therefore enters Sushumnā along with Prāna (Yogatattva-Upanishad and Dhyānabindu-Up.).

Bīja "Yang". A revolution from left to right is given to the "air of Kāma" or Kandarpa (Kāma-vāyu).<sup>1</sup> This is a form of Ichchhā Shakti. This, the pressure of the Prāna and Apāna held in Kumbhaka, the natural heat arising therefrom, and the Vahni Bīja (Fire Mantra) "Rang," kindle the fire of Kāma (Kāmāgni). The fire encircles and arouses the slumbering serpent Kundalinī, who is then, in the language of the Shāstra, seized with the passion of "desire" for Her Spouse, the Parahangsah or Paramashiva. Shakti thus rendered active is drawn to Shiva, as in the case of ordinary positive and negative electric charges, which are themselves but other manifestations of the universal polarity which affects the manifested world.

The Yogakundalī Upanishad<sup>2</sup> states the following methods and others mentioned: When Prāna is passing through Idā, assume Padmāsana and lengthen the Ākāsha of 12 points by 4—that is, as in exhalation Prāna goes out in 16 measures, and in inhalation comes in 12, inhale for 16 and thus gain power. Then, holding the sides by each hand, stir up Kundalinī with all one's strength from right to left fearlessly for 48 minutes. Draw the body up a little to let Kundali enter Sushumnā. The Yogi does a drawing-up movement in which the shoulders are raised and dropped. Prāna enters of itself with Her. Compressing above and expanding below, and *vice versa*, Prāna rises.

In the commentary<sup>3</sup> on verse 32 of the Ānandalaharī it is said: "The sun and the moon, as they move always in Devayāna and Pitriyāna (northern and southern orbs) in the Macrocosm, are travelling (incessantly in the Microcosm) by Idā and Pinggalā day and night. The moon, ever travelling by the left Nādi (Idā), bedews the

<sup>1</sup> A form of Apāna Vāyu.

<sup>2</sup> Ch. I.

<sup>3</sup> Ānandalaharī, ed. Pandit R. Ananta Shāstri, pp. 69, 70.

whole system with her nectar. The sun, travelling by the right Nādi (Pinggalā), dries the system (thus moistened by nectar). When the sun and the moon meet at Mūlādhāra, that day is called Amāvasyā (new moon day.) . . . The Kundalī also sleeps in Ādhārakunda. . . . When a Yogī whose mind is under control is able to confine the moon in her own place, as also the sun, then the moon and sun become confined, and consequently the moon cannot shed its nectar nor the sun dry it. Next, when the place of nectar becomes dried by the fire with the help of Vāyu, then the Kundalī wakes up for want of food and hisses like a serpent. Afterwards, breaking through the three knots, She runs to Sahasrāra and bites the Chandra (moon), which is in the middle of the same. Then the nectar begins to flow, and wets the (other) Chandra Mandala in Ājnāchakra. From the latter the whole body becomes bedewed with nectar. Afterwards the fifteen eternal Kalās (parts) of Chandra (moon) in Ājnā go to Vishuddhi and move thereon. The Chandra Mandala in Sahasrāra is also called Baindava. One Kalā remains there always. That Kalā is nothing but Chit Itself, which is also called Ātman. We call Her Tripurasundarī. It is understood by this that, in order to rouse the Kundalī, one should practise in the lunar fortnight alone, and not in the solar one."

Kundalinī is led upwards "as a rider guides trained mare by the reins," through the aperture hitherto closed by Her own coils, but now open, within the entrance of the Chitrinī Nādi. She then pierces, in that Nādi, each of the lotuses, which turn their heads upwards as She passes through them. As Kundalinī united with the subtle Jīvātmā passes through each of these lotuses, She absorbs into Herself the regnant Tattvas of each of these centres, and all that has been above described to be in



them. As the ascent is made, each of the grosser Tattvas enters into the Laya state, and is replaced by the energy of Kundalinī, which after the passage of the Vishuddha Chakra, replaces them all. The senses which operate in association with these grosser Tattvas are merged in Her, who then absorbs into Herself the subtle Tattvas of the Ājnā. Kundalinī Herself takes on a different aspect as She ascends the three planes, and unites with each of the Lingas in that form of Hers which is appropriate to such union. For whereas in the Mūlādhāra She is the Shakti of all in their gross or physical manifested state (Virāt), at the stage of Ājnā, She is the Shakti of the mental and psychic or subtle body (Hiranyagarbha), and in the region of the Sahasrāra She is the Shakti of the spiritual plane (Īshvara), which, though itself in its Brahman aspect undifferentiated, contains in its Power-aspect all lower planes in a concealed potential state. The Māyā Tantra (see v. 51, *post*) says that the four sound-producing Shaktis—namely, Parā, Pashyanti, Madhyamā, and Vaikharī—are Kundalī Herself (Kundalinyabhedarūpā). Hence, when Kundalī starts to go to Sahasrāra, She in Her form as Vaikharī bewitches Svayambhu Linga; She then similarly bewitches Bāna Linga in the heart as Madhyamā and Itara Linga in the eyebrows as Pashyanti. Then, when She reaches the stage of Parabindu, She attains the state of Parā (Parābhāva).

The upward movement is from the gross to the more subtle, and the order of dissolution of the Tattvas is as follows: Prithivī with the Indriyas (smell and feet), the latter of which have Prithivī (the earth as ground) as their support, is dissolved into Gandha Tattva, or Tanmātra of smell, which is in the Mūlādhāra; Gandha Tattva is then taken to the Svādhishthāna, and it, Ap, and its connected Indriyas (taste and hands), are dissolved in

Rasa (Taste) Tanmātra; the latter is taken to the Mani-pūra and there Rasa Tattva, Tejas, and its connected Indriyas (sight and anus), are dissolved into Rūpa (Sight) Tanmātra; then the latter is taken into the Anāhata, and it, Vāyu, and the connected Indriyas (touch and penis), are dissolved in Sparsha (Touch) Tanmātra; the latter is taken to the Vishuddha, and there it, Ākāsha, and associated Indriyas (hearing and mouth), are dissolved in the Shabda (Sound) Tanmātra; the latter is then taken to the Ājñā, and, there and beyond, it and Manas are dissolved in Mahat, Mahat in Sūkshma Prakriti, and the latter is united with Parabindu in the Sahasrāra. In the case of the latter merger there are various stages which are mentioned in the text (v. 52), as of Nāda into Nādānta, Nādānta into Vyāpikā, Vyāpikā into Samanī, Samanī into Unmanī, and the latter into Vishnuvaktra or Pungbindu, which is also Paramashiva. When all the letters have been thus dissolved, all the six Chakras are dissolved as the petals of the lotuses bear the letters.

On this upward movement, Brahmā, Sāvitri, Dākinī, the Devas, Mātrikās, and Vrittis, of the Mūlādhāra, are absorbed in Kundalinī, as is also the Mahāmandala or Prithivī, and the Prithivī Bīja "Lang" into which it passes. For these Bījas, or sound powers, express the subtle Mantra aspect of that which is dissolved in them. Thus "earth" springs from and is dissolved in its seed (Bīja), which is that particular aspect of the creative consciousness which propelled it. The uttered Mantra (Vaikhari Shabda) or "Lang" is the expression in gross sound of that.

When the Devī leaves the Mūlādhāra, that lotus, which by reason of the awakening of Kundalinī and the vivifying intensity of the Prāṇik current had opened and turned its flower upwards, again closes and hangs its head downwards.

As Kundalinī reaches the Svādhishthāna, that lotus opens out and lifts its flower upwards. Upon Her entrance, Vishnu, Lakshmi, Sarasvatī, Rākinī, Mātrikās and Vritti, Vaikunthadhāma, Goloka, and the Deva and Devī residing therein, are dissolved in the body of Kundalinī. The Prithivī or Earth Bija "Lang" is dissolved in the Tattva water, and water converted into its Bija "Vang" remains in the body of Kundalinī. When the Devī reaches the Manipūra Chakra or Brahmagranthi, all that is in that Chakra merges in Her. The Varuna Bija "Vang" is dissolved in fire, which remains in Her body as the Bija "Rang". The Shakti next reaches the Anāhata Chakra, which is known as the Knot of Vishnu (Vishnugranthi), where also all which is therein is merged in Her. The Bija of Fire "Rang" is sublimed in air, and air converted into its Bija "Yang" is absorbed in Kundalinī. She then ascends to the abode of Bhārati or Sarasvatī, the Vishuddha Chakra. Upon Her entrance, Arddhanārīshvara Shiva, Shākinī, the 16 vowels, Mantra, etc., are dissolved in Her. The Bija of Air "Yang" is dissolved in ether, which, itself being transformed into the Bija "Hang," is merged in the body of Kundalinī. Piercing the concealed Lalānā Chakra, the Devī reaches the Ājñā known as the "Knot of Rudra" (Rudragranthi), where Paramashiva, Siddhakālī, the Devas, and all else therein, are dissolved in Her. At length the Bija of Vyoma (ether) or "Hang" is absorbed into the subtle Tattvas of the Ājñā, and then into the Devī. After passing through the Rudragranthi, Kundalinī unites with Paramashiva. As She proceeds upwards from the two-petalled lotus, the Nirālambapurī, Pranava, Nāda, etc., are merged in the Devī. She has thus in Her progress upwards absorbed in Herself the twenty-three Tattvas, commencing with the gross elements, and then remaining Herself Shakti, the cause of all Shaktis, unites with Paramashiva.



By this method of mental concentration, aided by the physical and other processes described, the gross is absorbed into the subtle, each dissolving into its immediate cause and all into the Chidātmā or the Ātmā which is Chit. In language borrowed from the world of human passion, which is itself but a gross reflection on our physical plane of corresponding, though more subtle, supersensual activities and bliss, the Shakti Kundalini who has been seized by desire for Her Lord is said to make swift way to him, and, kissing the Lotus mouth of Shiva, enjoys him (S.N., v. 51). By the term Sāmarasya is meant the sense of enjoyment arising from the union (Sāmarasya) of male and female. This the most intense form of physical delight symbolises the Supreme Bliss arising from the union of Shiva and Shakti in the spiritual plane upon which it is enacted. So Daksha, the Dharmashāstrakāra, says: "The Brahman is to be known by Itself alone, and to know It is as the bliss of knowing a virgin."<sup>1</sup> Similarly, the Sādhaka in Laya-siddhiyoga, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (Sāngama) with Shiva, and enjoys with him the bliss which is Shringārarasa, the first of the nine Rasa, or the love sentiment and bliss. This Ādirasa (Shringāra) which is aroused by Sattvaguna<sup>2</sup> is impartite (Akhandā), self-illuminating (Svaprakāsha) bliss (Ānanda) whose substance is Chit (Chinmaya).<sup>3</sup> It is so intense and all-exclusive as to render the lover

<sup>1</sup> Svasangvedyam etad brahma kumārī-stri-sukhang yathā, cited in Commentary to v. 15 of Ch. I of the Hathayogapradīpikā.

<sup>2</sup> So all the eight Bhāvas commencing with Sveda, Stambha, including the well-known Romāncha or thrill in which the hair stands on end (Pulaka), the choking voice (Svarabhanga), pallor (Vaivarnya), and so forth, are all Sāttvik. The objection of an Indian friend, that these Bhāvas could not be Sāttvik inasmuch as Sattva was "spiritual," is an apt instance of the disassociation from Indian thought effected by English education.

<sup>3</sup> It is not a Tāmasik thing such as dream or madness, etc.

unconscious of all other objects of knowledge (Vedyāntara-sparsha-shūnyah), and the own brother<sup>1</sup> of Brahma-bliss (Brahmasvādasahodara).<sup>2</sup> But as the Brahma-bliss is known only to the Yogī, so, as the Alangkāra Shāstra last cited observes, even the true love-bliss of the mortal world "is known to a few knowers only" (Jneyah kaishchit pramātribhih), such as poets and others. Sexual as well as other forms of love are reflections or fragments of the Brahman-bliss.

This union of the Shakti Kundalinī with Shiva in the body of the Sādhaka is that coition (Maithuna) of the Sāttvika Panchatattva which the Yoginī Tantra says is "the best of all unions for those who have already controlled their passions," and are thus Yati.<sup>3</sup> Of this the Brihat Shrikrama (*vide* S.N., v. 51, *post*) says: "They with the eye of knowledge see the stainless Kalā, united with Chidānanda on Nāda. He is the Mahādeva, white like a pure crystal, and is the effulgent Cause (Vimbarūpanidāna), and She is the lovely woman of beauteous limbs which are listless by reason of Her great passion." On their union nectar (Amrita) flows, which in ambrosial stream runs from the Brahmarandhra to the Mūlādhāra, flooding the Kshudrabrahmānda, or microcosm, and satisfying the Devatās of its Chakras. It is then that the Sādhaka, forgetful of all in this world, is immersed in ineffable bliss. Refreshment, increased power and enjoyment, follows upon each visit to the Well of Life.

In the Chintāmanistava, attributed to Shrī Shangkarā-chāryya, it is said: "This family woman (*i.e.*, Kundalinī),

<sup>1</sup> Sahodara—that is, brothers born of the same mother. Sexual-bliss is the reflection (faint comparatively though it be) of Brahman bliss.

<sup>2</sup> Sāhitya Darpana, Ch. III.

<sup>3</sup> Ch. VI:

Sahasrāropari bindau kundalyā melanam shive.  
Maithunang paramang dravyang yatinām parikīrtitam.

entering the royal road (*i.e.*, Sushumnā), taking rest at intervals in the sacred places (*i.e.*, Chakras), embraces the Supreme Husband (Parashiva) and makes nectar to flow (*i.e.*, from the Sahasrāra)."

The Guru's instructions are to go above the Ājnā Chakra, but no special directions are given: for after this Chakra has been pierced, the Sādhaka can, and indeed must, reach the Brahmasthāna, or abode of Brahman, unaided by his own effort. Above the Ājnā the relationship of Guru and Shishya (Master and disciple) ceases. Kundalinī having pierced the fourteen "Knots" (Granthi)—*viz.*, three Lingas, six Chakras, and the five Shivas which they contain, and then Herself drunk of the nectar which issues from Parashiva, returns along the path whence She came to Her own abode (Mūlādhāra).<sup>1</sup> As She returns She pours from Herself into the Chakras all that She had previously absorbed therefrom. In other words, as Her passage upwards was Layakrama, causing all things in the Chakras to pass into the Laya state (dissolution), so Her return is Srishtikrama, as She "recreates" or makes them manifest. In this manner She again reaches the Mūlādhāra, when all that has been already described to be in the Chakras appears in the positions which they occupied before Her awakening. In fact, the descending Jīvātmā makes for himself the idea of that separated multiple and individualised world which passed from him as he ascended to and became one with the Cause. She as Consciousness absorbs what She as conscious Power projected. In short, the return of Kundalinī is the setting again of the Jīvātmā in the phenomenal world of the lowest plane of being after he had been raised therefrom in a state of ecstasis, or Samādhi. The Yogī thus knows (because he experiences) the nature

<sup>1</sup> As to the Samaya practice, *v. post*, p. 250 *et seq.*



and state of Spirit and its pathway to and from the Māyik and embodied world. In this Yoga there is a gradual process of involution of the gross world with its elements into its Cause. Each gross element (Mahābhūta), together with the subtle element (Tanmātra) from which it proceeds and the connected organ of sense (Indriya), is dissolved into the next above it until the last element, ether, with the Tanmātra sound and Manas, are dissolved in Egoism (Ahangkāra), of which they are Vikritis. Ahangkāra is merged in Mahat, the first manifestation of creative ideation, and the latter into Bindu, which is the Supreme Being, Consciousness, and Bliss of the Brahman. Kundalī when aroused is felt as intense heat. As Kundalinī ascends, the lower limbs become as inert and cold as a corpse; so also does every part of the body when She has passed through and leaves it. This is due to the fact that She as the Power which supports the body is leaving Her centre. On the contrary, the upper part of the head becomes "lustrous," by which is not meant any external lustre (Prabhā), but brightness, warmth, and animation. When the Yoga is complete, the Yogī sits rigid in the posture selected, and the only trace of warmth to be found in the whole body is at the crown of the head, where the Shakti is united with Shiva. Those, therefore, who are sceptical can easily verify the facts should they be fortunate enough to find a successful Yogī who will let them see him at work. They may observe his ecstasis and the coldness of the body, which is not present in the case of what is called the Dhyāna Yogī, or a Yogī operating by meditation only, and not rousing Kundalinī. This cold is an external and easily perceptible sign. Its progression may be seen, obviously denoting the passing away of something which supplied the previous heat. The body seems lifeless, indicating that its supporting power has

(though not entirely) left it. The downward return of the Shakti thus moved is, on the other hand, indicated by the reappearance of warmth, vitality, and the normal consciousness. The return process is one of evolution from the highest state of attainment to the point of departure.

Though not dealt with in this work, reference may here be made to the Sādhana accompanying the return of Kundalinī to Her resting-place in the ritual practice called Bhūtaśuddhi, where the ascent and descent are imagined only.

The Sādhaka, thinking of the Vāyu Bija "Yang" as being in the left nostril, inhales through Idā, making Japa of the Bija sixteen times. Then, closing both nostrils, he makes Japa of the Bija sixty-four times. He then thinks of the "black man of sin" (Pāpapurusha<sup>1</sup>) in the left<sup>2</sup> cavity of the abdomen as being dried up (by the air), and so thinking he exhales through the right nostril Pinggalā, making Japa of the Bija thirty-two times. The Sādhaka then, meditating upon the red-coloured Bija "Rang" in the Manipūra, inhales, making sixteen Japa of the Bija, and then closes the nostrils, making sixteen Japa. Whilst making Japa he thinks that the body of the "man of sin" is being burnt and reduced to ashes (by the fire). He then inhales through the right nostril with thirty-two Japa, and then meditates upon the white Chandrabija "Thang". He next inhales through Idā, making Japa of the Bija sixteen times, closes both nostrils with Japa done sixty-four times, and exhales through Pinggalā with thirty-two Japa. During inhalation, holding of breath, and exhalation, he should consider that a new

<sup>1</sup> See Mahānirvāna Tantra Ullāsa, Ch. V, vv. 98, 99, where the Bhūtaśuddhi process is shortly described. Also Devī-Bhāgavata, cited, *post*.

<sup>2</sup> The worse or weaker side.

celestial body is being formed by the nectar (composed of all the Mātrikā-varṇa, or sound-powers, embodied in their Vaikhari form as lettered sound) dropping from the "Moon." In a similar way with the Bija of water "Vang" the formation of the body is continued, and with the Bija "Lang" of the cohesive Prithivī Tattva it is completed and strengthened. Lastly, with the Mantra "So'ham" ("He I am") the Sādhaka leads the Jivātmā into its place in the heart. Some forms of meditation are given in v. 51.

Kundalī does not at first stay long in Sahasrāra. The length of stay depends on the strength of the Yogī's practice. There is then a natural tendency on the part of Kundalī to return. The Yogī will use all effort at his disposal to retain Her above, for the longer this is done the nearer approach is made to the time when She can be in a permanent manner retained there.<sup>1</sup> For it is to be observed that liberation is not gained by merely leading Kundalī to the Sahasrāra, and of course still less is it gained by stirring it up in the Mūlādhāra or fixing it in any of the lower centres. Liberation is gained only when Kundalī takes up Her permanent abode in the Sahasrāra, so that She only returns by the will of the Sādhaka. It is said that after staying in Sahasrāra for a time, some Yogins lead the Kundalīni back to Hridaya (heart), and worship her there. This is done by those who are unable to stay long in Sahasrāra. If they take the Kundalīni lower than Hridaya—i.e., worship her in the three Chakras below Anāhata—they no longer, it is said, belong to the Samaya group.<sup>2</sup>

<sup>1</sup> Great power (Siddhi) is had by the man who can keep Kundalī Shakti in the Sahasrāra three days and three nights.

<sup>2</sup> Lakshmīdhara, cited by Ananta Shāstrī, *op. cit.*, p. 71. What this means is more than I can say, as I am not familiar with the views of the school which Lakshmīdhara (cited also *post*) quotes.



Thus, when by the preliminary Sādhana purity of physical and mental function is gained, the Sādhaka learns how to open the entrance of the Sushumnā, which is ordinarily closed at the base. This is the meaning of the statement that the Serpent with its coil closes the gate of Brahmā. At the base of the Sushumnā Nādi and in the Ādhāra lotus the Shakti Kundalinī lies slumbering coiled round the Linga, the Shiva or Purusha aspect in that centre of the Shabdabrahman, of which She is the Prakriti aspect. Kundali in the form of Her creative emanations as mind and matter is the whole moving body, but She Herself exists at the Mūlādhāra or earth centre as a gross aspect of Shakti in its sleeping form. This is the normal abode of the Shakti who is the Shabdabrahman Itself. For having so completely manifested Herself She rests or sleeps in what is her grossest and concluding manifestation. The residual vital force in this centre there exists in a latent and potential state. If its aid towards Yoga is sought, the first process must be that by which the Serpent is aroused from its slumber. In other words, this force is raised from its latent potential state to one of activity, and there reunited with Itself in its other aspect as the Spiritual Light which shines<sup>1</sup> in the cerebral centre.

Kundali Shakti is Chit, or Consciousness, in its creative aspect as Power. As Shakti it is through Her activity that the world and all beings therein exist. Prakriti Shakti is in the Mūlādhāra in a state of sleep (Prasuptā)—that is, latent activity looking *outwards* (Vahirmukhī). It is because She is in this state of latent activity that through Her all the outer material world functions of life are being performed by man. And it is for this reason that man is engrossed in the world, and

<sup>1</sup> For this reason the Sahasrāra is also called Bhāloka (from the root *bhā*, "to shine").

under the lure of Māyā takes his body and egoism to be the real Self, and thus goes round the wheel of life in its unending cycle of births and deaths. When the Jīva thinks the world to be different from himself and the Brahman, it is through the influence of Kundalinī who dwells within him. Her sleep in the Mūlādhāra is, therefore, for the bondage of the ignorant.<sup>1</sup> As long as She remains in the Mūlādhāra lotus—namely, in that state of Hers which is the concomitant of the cosmic appearance—so long must that appearance endure. In short, when She is asleep man is in the waking state (Jāgrat). Hence it is said<sup>2</sup> that the Shakti of the initiate is awake, that of the Pashu asleep. She is therefore aroused from sleep, and when awake returns to Her Lord, who is but Herself in another aspect; Her return is, in fact, the withdrawal of that activity of Hers which produces the world of appearances, and which with such withdrawal disappears. For on Her upward Path She absorbs into Herself all the Tattvas which had emanated from Her. The individual consciousness of the Yogi, the Jivātmā, being united with the world-consciousness in Her, or Kundalī, then becomes the universal consciousness, or Paramātmā, from which it appeared to be different only by reason of the world-creating and bewildering activity of Kundalī which is thus withdrawn. The establishment through Her of the pure state of Being-Consciousness-Bliss is Samādhi.

In short, Kundalī is the individual bodily representative of the great Cosmic Power (Shakti) which creates and sustains the universe. When this individual Shakti manifesting as the individual consciousness (Jīva) is merged in the consciousness of the Supreme Shiva, the world is for

<sup>1</sup> Shāndilya Upanishad, Ch. I.

<sup>2</sup> Kulārṇava Tantrā, Ch. V. Mandalabrāhmaṇa-Up. Tamas is destroyed there.

such Jīva destroyed, and Liberation (Mukti) is obtained. Under, however, the influence of the Cosmic Shakti, the universe continues for those who are not liberated until the great Dissolution (Mahāpralaya), at the close of which the universe again evolves into those Jivas whose Karma has not been exhausted, and who have therefore not been liberated. The rousing and stirring up of Kundalī or Kundalī Yoga is thus a form of that merger of the individual into the universal consciousness which is the end of every system of Indian Yoga.

Pandit R. Ananta Shāstrī says<sup>1</sup> that "The Samaya method of worshipping Shakti, called the Samayāchāra,<sup>2</sup> is dealt with in five treatises whose reputed authors are the great sages Sanaka, Sananda, Sanatkumāra, Vashishtha, and Shuka. The following is a summary of the teachings contained in these Samaya Āgamas, each of which goes after the name of its author :

"The Shakti or energy, the development of which is the subject of these treatises, is called the Kundalinī. The place where it resides is called the Mūlādhāra (original abode). By a successful development and working of this Shakti, the liberation of the soul is attained. In the ordinary condition Kundalinī sleeps quietly at the Mūlādhāra. The first purpose of the practitioners is to awaken this sleeping snake, and this is effected in two ways :

"(1) By Tapas. Here Tapas refers to the process of Prāṇāyāma, which means the regulation of the breath and

<sup>1</sup> Ānandalaharī, p. 8. The passage is given by way of citation only. There are statements in it which I have not verified, and some from which I dissent, and some which I do not understand.

<sup>2</sup> This term is apparently of varying significance. It seems to be used here in a sense opposed to, some forms at least of, Kulāchāra, and is yet used in the Kaula Shāstras to denote their worship with the Panchatattva.



holding it for stated periods of time. This is also the course advocated by the Yoga Shāstras.

“(2) By Mantras. The pupil is initiated in the chanting of certain Mantras which he has to repeat a fixed number of times at particular hours of the day, all the while having before his mind's eye the figure of the Mūrti or God connoted by the Mantra he chants. The most important of these Mantras is said to be the Panchadashī.

“When it is thus roused up, the Kundalinī ascends from (1) Mūlādhāra, where it was sleeping, to the next higher centre, called the (2) Svādhishthāna (own place). Thence with great effort this Shakti is carried to the following centres in regular ascending order: (3) Manipūra (full of rays); (4) Anāhata (sound, not emanating from the collision of bodies)—the Shakti here is transformed into sound; (5) Vishuddhi (place of purity)—here it becomes a pure Sattvic element; and (6) Ājñā (ā-jñā, a little knowledge). At this stage the practitioner may be said to have so far been successful in securing a command over this Shakti, which now appears to him, though only for a moment, in the form of a sharp flash of lightning.

“The passage of the Kundalinī from the Mūlādhāra through the above centres of energy up to Ājñā constitutes the first part of the ascent. The disciple who takes to this practice has to undergo a course of Upāsana (contemplation and worship of the prescribed Deity) and Mantra Japa (chanting of incantations),<sup>1</sup> into which he will be initiated by his Guru (teacher and guide). The six centres of energy above enumerated from Mūlādhāra to Ājñā, joined together by imaginary straight lines, form a

<sup>1</sup> In this and other citations from the Pandit the English equivalents of Sanskrit terms are incorrect, as might be expected in one to whom English is not his own tongue. Japa is not “chanting”. In fact, in Upāngshu Japa nothing is heard, and “incantations” provoke another set of ideas to the English mind.

double-faced triangle—a hexagon, the six-pointed star—which is called the Shrichakra in Sanskrit. The Anāhata centre (the heart) is the critical point in the course of this ascent, and hence much is found written in the Āgamas about this centre.

“These centres in the body of man (Pindānda) have their correspondence in the cosmic planes, and each of these has its own quality, or Guna, and a Presiding Deity. When the disciple ascends centre by centre, he passes through the corresponding Lokas, or cosmic planes. The following table gives the correspondences, Guna, and Presiding Deity :

No.	PSYCHIC CENTRE IN MAN'S BODY	LOKA, OR COSMIC PLANE	GUṆA, OR QUALITY	PRESIDING DEITY
1	Mūlādhāra at the stage when Shakti is roused up	Bhuvārloka	Tamas	Agni (Fire)
2	Svādhishthāna	Svārloka		
3	Manipūra	Mahārloka	Rajas	Sun
4	Anāhata	Janālōka		
5	Vishuddhi	Tapoloka	Sattva	Moon
6	Ājñā	Satyālōka		

“If one should die after attaining any of these stages, he is born again having all the advantages of the stages gained; thus, a man dies after leading the Shakti to the Anāhata: in his next birth he begins where he has last left, and leads the Shakti onwards from the Anāhata.

“This aspiration to unify one's soul with the Eternal One has been held by some to be an attempt of a Tāmasa origin to rid itself of all Tamas and Rajas in it. Therefore the aspirant in the first and second stages is said to have more Tamas than in the succeeding stages, and to be

therefore in the Tāmasic stage, which is presided over by Agni. In the next two stages he is similarly said to be in the Rājasic stage, presided over by the Sun. In the next two he is in the Sāttvic stage, presided over by the Moon, the Deity which is assigned a higher plane than the Sun and Agni. But it is to be noticed that the aspirant does not get at pure Sattva until he passes on to the Sahasrāra, and that Tamas, Rajas, and Sattva, referred to in the above table, are but relative, and bear no comparison with their common acceptation.

“Kundalinī is the grossest form of the Chit, the twenty-fourth Tattva, which lives in the Mūlādhāra; later on we shall have to speak of it in detail in our treatment of the second part of the aspirant's ascent. This Kundalinī, as soon as it is awakened, is in the Kumārī (girl) stage. On reaching the Anāhata, it attains the Yoshit stage (womanhood). Hence the indication that it is the most difficult and important step in the ascent. The next stage is in the Sahasrāra, of which we shall speak hereafter, and the Shakti in that stage is called Pativrātā (devoted to husband). See Taittirīyāranyaka, 1. 27. 12.

“The second part of the ascent of Kundalinī consists of only one step; the Shakti should be taken into the Sahasrāra from the Ājñā, where we left her. The Sahasrāra (lit., a thousand-petalled lotus) forms in itself a Shrichakra. The description of this place in Sanskrit is too difficult to be rendered satisfactorily into English. In the Sahasrāra there is a certain place of lustre known as Chandra Loka (a world of nectar). In this place live in union the Sat (Sadāshiva) and the Chit, the twenty-fifth and the twenty-fourth Tattvas. The Chit, or Shuddha Vidyā, is also called Sadākhyā, the 16th Kalā of the moon. These two Tattvas are always in union, and this union itself is taken to be the twenty-sixth Tattva. It is this



union of Sat and Chit that is the goal of the aspirant. The Kundalinī which has been led all the way to the Sahasrāra should be merged into this union; this is the end of the aspirant's journey; he now enjoys beatitude itself (Paramānanda).

"But this Kundalinī does not stay in the Sahasrāra for a long time. It always tends to return, and does return to its original position. The process should again and again be repeated by the aspirant several times, until the Shakti makes a permanent stay with her Pati (husband)—namely, Sadāshiva—or until the union of Sadāshiva and Chit is complete, and becomes Pativratā, as already mentioned. The aspirant is then a Jīvan-mukta, or pure Sattva. He is not conscious of this material limitation of the soul. He is all joy, and is the Eternal itself. See vv. 9 and 10. So much of Samayāchāra.

"Now to the other methods of Shākta worship; the Kaulas worship the Kundalinī without rousing her from her sleep<sup>1</sup> in the Mūlādhāra, which is called Kula; and hence Kaulas (Sans. Ku=earth, Prithivī; so Mūlādhāra). Beyond the Mūlādhāra they do not rise; they follow the Vāmāchāra or black magic,<sup>2</sup> and gain their temporal

<sup>1</sup> A statement by the same author at p. 85 is in apparent contradiction with this. He there says, citing Lakshmīdhara: "The Kaulas who worship Kundalinī in the Mūlādhāra have no other aim than *awakening* it from its sleep. When this is done, they think that they have attained their object, and there they stop. In their own words, the Kaulas have Nirvāna always near at hand."

<sup>2</sup> Vāmāchāra is not "black magic," the nearest Sanskrit equivalent for which is Abhichāra. There may have been, as the Mahākāla Samhitā says (Ullāsa II), some Kaulas who, like the Vaidikas, sought enjoyment in this and the next world, and not Liberation (Aihikārtham kāmāyanti amṛite ratim na kurvanti). But to state baldly that Kaulas as a whole do not rouse Kundalinī and lead her to the Sahasrāra is incorrect. Pūrṇānanda Svāmī, the author of the Text (S.N.) here translated, was himself a Kaula, and the whole object of the work is to secure Liberation (Moksha). So much ignorance of, and prejudice against, the Kaula schools prevail that statements adverse to them

objects and enjoy; they are not liberated from birth and death; they do not go beyond this earth. Nay, more, the Kaulas are now so far degraded that they have left off altogether the worship of the Kundalinī in the Mūlādhāra, and have betaken themselves to practices most inhuman, which are far from being divine.<sup>1</sup> The Mishras are far above the Kaulas. They perform all Karmas, worship the Devī or Shakti in the elements, such as the sun, air, etc., and do Upāsana with Yantras made of gold or other metals. They worship the Kundalinī, awake her, and attempt to lead her on. Some of the Mishra worshippers rise even as far as the Anāhata.

"We learn from the Commentators that this whole subject of Shakti-worship is treated of in detail in the 'Taittiriya Āranyaka' (1st chapter). Some of them even quote from that 'Āranyaka' in support of their explanations. This subject is vast and a very difficult one. It is not possible for one to go into the intricacies of the subject

should always be tested. This is not to say that some practices may be blameworthy.

<sup>1</sup> The Pandit here apparently adopts the opinion of Lakshmidhara, a follower of the so-called Samaya school, and an opponent of the Kaulas. If (as is probably the case) "inhuman" is the Pandit's phraseology it is inapt. The practices apparently referred to—namely, the worship, so little understood, with wine, meat, woman—is, in part, a continuance of the most ancient Vaidik usages in differing forms (see my "Shakti and Shākta"). It may be admitted that some forms of Sādhana are dangerous or blameworthy, and that some details of the ritual will be generally considered repellent, as will also be (I may add by way of example) the Vaidik "horse-sacrifice" (Ashvamedha)—at any rate, as Mahidhara and others interpret it. The worst charge which can be successfully maintained against some of the lower order of the class referred to is black magic proper, through improper use of the Shatkarma. As Shiva in the Kulārṇava Samhitā (not the generally known Tantra) says, "In Kali all men are lustful for money, and will even destroy beings to gain it. But I will destroy all such as does fire dry grass." The abuses of some of the followers are not to be laid to the charge of the true Shāstra. It must also not be forgotten that there have been different communities with very differing views and practice, e.g., a Brahma Kaula and a Kāpālika.

unless one be a great Guru of vast learning and much personal experience;<sup>1</sup> great works have been written on even single points in the ascent of the aspirant up the psychic centres."<sup>2</sup>

"The followers of the Samaya group are prohibited from worshipping Devi in the Macrocosm. They should worship Her in any of the Chakras in the human body, choosing that centre which their practice and ability permits them to reach. They should contemplate on Devi and Her Lord Shiva as (1) having the same abode (*Adhishtānasāmya*), (2) occupying the same position (*Avasthānasāmya*), (3) performing the same functions (*Anushtānasāmya*), (4) having the same form (*Rūpa*), and (5) as having the same name (*Nāma*). Thus, in worshipping Devi in the *Ādhāra-chakra*, Shiva and Shakti (1) have *Mūlādhāra* for their seat, (2) both of them occupy the position of dancers, (3) both together perform the function of creating the universe, (4) both are red in colour, (5) Shiva is called *Bhairava*, and Shakti *Bhairavī*.

"Similarly for other Chakras mentioned in the preceding Shlokas. This is the way how beginners have to practise. Advanced students worship Devi in the *Sahasrāra*, and not in the lower centres. How is the worship to be carried on in *Sahasrāra*?

"The worshipper should fix his attention on *Baindava*, which is the locality where the ever-existing 26th *Tattva*—the union of Shiva and Shakti—resides. It lies above all the 25 *Tattvas*, and is situated in *Chandramandala* (the sphere of the moon) in *Sahasrāra*. He should contemplate on the said union and identify himself with it. This shows that those who carry on *Bāhya Pūjā*, or worship in the external world, do not belong to the Samaya School. As regards

<sup>1</sup> Here I wholeheartedly agree with my friend the Pandit.

<sup>2</sup> See his edition, *Ānandalaharī*, pp. 8—13.



the identification of oneself with the union of Shiva and Shakti at Baindava just spoken of, there are two ways of realising it; one is known as the fourfold path, and the other the sixfold path. These should be learnt from the Guru.

"A novitiate in the Samaya school has to go through the following course :

"(1) He should cherish the utmost regard for and confidence in his Guru. (2) He should receive the Panchadashī Mantra from his Guru, and chant the same according to instructions, with a knowledge of its seer (Rishi), metre (Chhandas), and the Deity (Devatā).<sup>1</sup> (3) On the eighth day in the bright fortnight of Āshvayuja month, Mahānavamī, he should at midnight prostrate himself at his Guru's feet, when the latter will be pleased to initiate him in some Mantra and the real nature of the six Chakras and of the sixfold path of identification.

"After he is thus qualified, Lord Mahādeva<sup>2</sup> gives him the knowledge or capacity to see his inner soul. . . . Then the Kundalinī awakes, and, going up suddenly to Manipūra, becomes visible to the devotee-practitioner. Thence he has to take Her slowly to the higher Chakras one after another, and there performs the prescribed worship, and She will appear to him more and more clearly. When the Ājnāchakra is crossed, the Kundalinī quickly darts away like a flash of lightning to Sahasrāra, and enters the Island of Gems surrounded by the Kalpa trees in the Ocean of Nectar, unites with Sadāshiva there, and enjoys with Him.

<sup>1</sup> The Rishi of the Mantra is he to whom it was first revealed ; the metre is that in which it was first uttered by Shiva ; and the Devatā is the Artha of the Mantra as Shabda. The Artha is fivefold as Devatā, Adhidevatā, Pratyadhidevatā, Varnādhidevatā, Mantrādhidevatā.

<sup>2</sup> Shiva initiates him in the knowledge of Brahman. Thus, Shiva is considered the Teacher of all spiritual Gurus (Ādinātha).

“The practitioner should now wait outside the veil<sup>1</sup> until Kundalinī returns to Her own place, and on Her return continue the process until She is joined for ever with Sadāshiva in the Sahasrāra, and never returns.

“The process heretofore described and others of a similar nature are always kept secret; yet the commentator says he has out of compassion towards his disciples given here an outline of the method.

“Even in the mere expectation of the return of Kundalinī from Sahasāra, the aspirant feels Brahmānanda (Brahma bliss). He who has once taken Kundalinī to Sahasrāra is led to desire nothing but Moksha (Liberation), if he has no other expectation. Even if any of the Samaya practitioners have some worldly expectations, they must still worship in the microcosm only.

“‘Subhagodaya’ and other famous works on Shrividyā say that the practitioner should concentrate his mind on Devī who resides in Sūryamandala (the sun’s disc), and so on. This statement is not at variance with the teaching contained in this book, for the Sūryamandala referred to applies to the Pindānda (microcosm), and not to Brahmānda (macrocosm). Similarly, all the verses advocating outer worship are to be applied to the corresponding objects in the Pindānda.”<sup>2</sup>

The last, highest and most difficult form of Yoga is Rāja Yoga. By means of Mantra, Hatha and Laya Yoga the practitioner by gradual attainment of purity becomes fit for Savikalpa Samādhi. It is through Rāja Yoga alone that he can attain to Nirvikalpa Samādhi. The former

<sup>1</sup> This, as well as some other details of this description, I do not follow. Who is waiting outside the veil? The Jīva is, on the case stated, within, if there be a veil, and what is it?

<sup>2</sup> Comm. on Ānandalaharī, ed. by Pandit R. Ānanta Shāstri, p. 85 *et seq.*, who adds: “For full particulars of these principles *vide* ‘Shuka Samhitā,’ one of the five Samhitās of the Samaya group.”

Samādhi or Ecstasy is one in which unless it perfects into the second kind there is a return to the world and its experience. This is not so in the Samādhi of Rāja Yoga in which there is not the slightest seed of attachment to the world and in which therefore there is no return thereto but eternal unity with Brahman. The first three kinds of Yoga prepare the way for the fourth.<sup>1</sup> In the Samādhi of Mantra Yoga the state of Mahābhāva is attained marked by immobility and speechlessness. In the Samādhi of Hatha Yoga respiration ceases and to outward experience the Yogī is without sign of animation and like a corpse. In the Samādhi of Laya Yoga described in this book the Yogī has no outer consciousness and is also immersed in the Ocean of Bliss. The Samādhi of Raja Yoga is complete (Chit-svarūpa-bhāva) and final (Nirvikalpa) Liberation.<sup>2</sup> There are, it is said, four states of detachment (Vairāgya) from the world<sup>3</sup> corresponding to the four Yogas, the mildest form of Vairāgya being the mark of the first or Mantra Yoga and the greatest degree of detachment being the mark of the highest Yoga or Rāja Yoga. Another mark of distinction is the prominence given to the mental side. All Yoga is concerned with mental practices but this is more specially so of Rāja Yoga which has been described<sup>4</sup> as the discrimination of the real from the unreal, that is the infinite and enduring from the finite and transient by their reasoning with the help of the Upanishads and the recognised systems of Philosophy.

<sup>1</sup> Rāja-Yoga, by Swāmī Dayānanda, published by Shri Bhārata Dharma Mahāmandala, Benares.

<sup>2</sup> *Ibid.*, 19, 20.

<sup>3</sup> Mridu (intermittent, vague and weak), Madhyama (middling), Adhimātra (high degree when worldly enjoyment even becomes a source of pain), Para (highest when the mind is turned completely from worldly objects and cannot be brought back to them under any circumstances).

<sup>4</sup> *Ibid.*, 5.



The English reader must not however identify it with mere philosophising. It is the exercise of Reason by the morally pure and intellectually great under the conditions and subject to the discipline above described with Vairāgya or Renunciation. In the man of Knowledge (Jnānī) Buddhi or Reason holds full sway. Rāja Yoga comprises sixteen divisions. There are seven varieties of Vichāra (reasoning) in seven planes of knowledge (Bhūmikā) called Jnānadā, Sannyāsadā, Yogadā, Lilonmukti, Satpadā, Ānandapadā and Parātparā.<sup>1</sup> By exercise therein the Rāja-Yogī gradually effectively practises the two kinds of Dhāranā,<sup>2</sup> viz., Prakṛtyāshraya and Brahmāshraya dependent on Nature or Brahman respectively. There are three kinds of Dhyāna whereby the power of self-realisation (Ātmapratyaksha) is produced. There are four forms of Samādhi. There are three aspects of Brahman, viz., Its gross aspect as immanent in the universe known as the Virāt Purusha, Its subtle aspect as the creator, preserver and dissolver of all this is the Lord (Ishvara) and the supreme aspect beyond that is Sachchidānanda. Rāja Yoga lays down different modes of Dhyāna for the three aspects.<sup>3</sup> Of the four Samādhis won by these exercises the two first or Savichāra, that is there is still a subtle connection with the conscious working or the power of Vichāra (reasoning, discernment), and the last two are without this or Nirvichāra. On reaching this fourth state the Rāja-Yogī attains liberation even when living in the body (Jīvanmukta) and is severed from the Karmāshaya.<sup>4</sup> It is only by Rāja Yoga that this Nirvikalpa Samādhi is attained.

<sup>1</sup> Similarly there are seven Bhūmikās or planes of Karma, viz., Vividishā or Shubhechebhā, Vichāranā, Tanumānasā, Sattāpatti, Asaṅgakti, Padārthabhāvinī, Turyagā and also seven planes of Worship (Upāsana Bhūmikā), viz., Nāmapara, Rūpapara, Vibhūtipara, Shaktipara, Gunapara, Bhāvapara, Svarūpapara.

<sup>2</sup> See p. 207, *ante*.

<sup>3</sup> Rāja-Yoga, by Dayānanda Svāmī, 19.

<sup>4</sup> The mass of Karma Sangskāras in their Seed (Bīja) state.

## CHAPTER VII

### THEORETICAL BASES OF THIS YOGA

THIS Yoga has been widely affirmed. The following review does not profess to be exhaustive, for the literature relating to Kundali and Laya Yoga is very great, but includes merely a short reference to some of the Upanishads and Purānas which have come under my notice, and of which I kept a note, whilst engaged in this work.<sup>1</sup> It will, however, clearly establish that this doctrine concerning the Chakras, or portions of it, is to be found in other Shāstras than the Tantras, though the references in some cases are so curt that it is not always possible to say whether they are dealing with the matter in the same Yoga-sense as the work here translated or as forms of worship (Upāsana). It is to be noted in this connection that Bhūtashuddhi is a rite which is considered as a necessary preliminary to the worship of a Deva.<sup>2</sup> It is obvious that if we understand the Bhūtashuddhi to here mean the Yoga practice described, then, with the exception of the Yogi expert in this Yoga, no one would be competent for worship at all. For it is only the accomplished (Siddha) Yogi who can really take Kundalini to the Sahasrāra. In the ordinary daily

<sup>1</sup> There are many others. Some references kindly supplied to me by Mahamahopādhyāya Ādityarāma Bhattāchāryya arrived too late for insertion in the first Edition and have since been inserted.

<sup>2</sup> See Taranga I of the Mantramahodadhi: Devārchā-yogyatā-prāptyai bhūtashuddhing samācharet.

Bhūtaśuddhi, therefore, the process is purely a mental or imaginary one, and therefore forms part of Upāsana, and not Yoga. Further, as a form of worship the Sādhaka may, and does, adore his Ishtadevatā in various parts of his body. This, again, is a part of Upāsana. Some of the Shāstras however, next mentioned, clearly refer to the Yoga process, and others appear to do so.

In what are called the earliest Upanishads,<sup>1</sup> mention is made of certain matters which are more explicitly described in such as are said by Western orientalists to be of later date. Thus, we find reference to the four states of consciousness, waking, and so forth; the four sheaths; and to the cavity of the heart as a "soul" centre.

As already stated, in the Indian schools the heart was considered to be the seat of the waking consciousness. The heart expands during waking, and contracts in sleep. Into it, during dreaming sleep (Svapna), the external senses are withdrawn, though the representative faculty is awake; until in dreamless sleep (Sushupti), it also is withdrawn. Reference is also made to the 72,000 Nādis; the entry and exit of the Prāna through the Brahmarandhra (above the foramen of Monro and the middle commissure); and "up-breathing" through one of these Nādis. These to some extent probably involve the acceptance of other elements of doctrine not expressly stated. Thus, the reference to the Brahmarandhra and the "one nerve" imply the cerebro-spinal axis with its Sushumnā, through which alone the Prāna passes to the Brahmarandhra; for which reason, apparently, the Sushumnā itself is referred to in the Shivasanghitā as the Brahmarandhra. Liberation is finally

<sup>1</sup> For some references from the older Upanishads, see an article by Professor Rhys Davids in J.R.A.S., p. 71 (January, 1899), "Theory of Soul in Upanishads". See also Vol. I of my "Principles of Tantra," referring amongst others to Prashna Upanishad, III. 6, 7.



effected by "knowledge," which, as the ancient Aitareya Āranyaka says,<sup>1</sup> "is Brahman".

The Hangsa Upanishad<sup>2</sup> opens with the statement that the knowledge therein contained should be communicated only to the Brahmachārī of peaceful mind (Shānta), self-controlled (Dānta), and devoted to the Guru (Gurubhakta). Nārāyana the Commentator, who cites amongst other works the Tantrik Compendium the Shāradā Tilaka, describes himself as "one whose sole support is Shruti"<sup>3</sup> (Nārāyanena shrutimātropajivinā). The Upanishad (§ 4) mentions by their names the six Chakras, as also the method of raising of Vāyu from the Mūlādhāra—that is, the Kundalinī Yoga. The Hangsa (that is, Jīva) is stated to be in the eight-petalled lotus below Anāhata<sup>4</sup> (§ 7) where the Ishtadevatā is worshipped. There are eight petals, with which are associated certain Vrittis. With the Eastern petal is associated virtuous inclination (Punya matih); with the South-Eastern, sleep (Nidrā) and laziness (Ālasya); with the Southern, badness or cruelty (Krūra mati); with the South-Western, sinful inclination (Pāpe manishā); with the Western, various inferior or bad qualities (Kṛidā); with the North-Western, intention in movement or action (Gamanāda buddhih); with the Northern, attachment and pleasurable contentment (Rati and Priti); and with the North-Eastern petal, manual appropriation of things (Dravyagrahana).<sup>5</sup> In

<sup>1</sup> P. 236 (edited by Arthur Berriedale Keith) of "Anecdota Oxoniensia".

<sup>2</sup> Upanishadāṅg Samuchchayah: Ānandāshrama Series, Vol. XXIX, p. 593.

<sup>3</sup> The Tantra, like every other Indian Shāstra, claims to be based on Veda.

<sup>4</sup> This lotus is commonly confused with the Anāhata. The latter is a Chakra in the spinal column; the eight-petalled lotus is in the region of the heart (Hrid) in the body.

<sup>5</sup> Lit., "taking of things". The translation of this and some of the other Vrittis is tentative. It is not easy in every case to understand the precise meaning or to find an English equivalent.

the centre of this lotus is dispassion (Vairāgya). In the filaments is the waking state (Jāgrad-avasthā); in the pericarp the sleeping state (Svapna); in the stalk the state of dreamless slumber (Sushupti). Above the lotus is "the place without support" (Nirālamba pradesha), which is the Turiya state. The Commentator Nārāyana says that the Vritti of the petals are given in the Adhyātma-viveka which assigns them to the various lotuses. In the passage cited from the Hangeśopaniṣad, they, or a number of these, appear to be collected in the centre of meditation upon the Ishtadevatā. In § 9 ten kinds of sound (Nāda) are mentioned which have definite physical effects, such as perspiration, shaking, and the like, and by the practice of the tenth kind of Nāda the Brahma-pada is said to be attained.

The Brahma Upaniṣad<sup>1</sup> mentions in v. 2 the navel (Nābhi), heart (Hridaya), throat (Kantha), and head (Mūrdhā), as places (Sthāna) "where the four quarters of the Brahman shine". The Commentator Nārāyana says that the Brahmopaniṣad, by the mention of these four, indicates that they are the centres from which the Brahman may (according to the method there prescribed) be attained.<sup>2</sup> Reference is made to the lotuses at these four places, and the mind is spoken of as the "tenth door," the other nine apertures being the eyes, ears, nostrils, and so forth.

The Dhyānabindu Upaniṣad<sup>3</sup> refers to the hearing of the Anāhata sounds by the Yogi (v. 3). The Upaniṣad directs that with Pūraka meditation should be done in the navel on the Great Powerful One (Mahāvīra) with four

<sup>1</sup> Ānandāśrama Series, Vol. XXIX, p. 325.

<sup>2</sup> It will be observed that the two lower Tāmasic centres are not here mentioned.

<sup>3</sup> *Ibid.*, p. 262.

arms and of the colour of the hemp flower (*i.e.*, Vishnu); with Kumbhaka meditate in the heart on the red Brahmā seated on a lotus; and with Rechaka think of the three-eyed one (Rudra) in the forehead. The lowest of these lotuses has eight petals; the second has its head downwards; and the third, which is compounded of all the Devatās (Sarvadevamaya), is like a plantain flower (vv. 9—12). In v. 13, meditation is directed on a hundred lotuses with a hundred petals each, and then on Sun, Moon, and Fire. It is Ātmā which rouses the lotus, and, taking the Bija from it, goes to Moon, Fire, and Sun.

The Amritanāda Upanishad<sup>1</sup> refers to the five elements and above them Arddhamātrā—that is, Ājnā (vv. 30, 31). The elements here are those in the Chakras, for v. 26 speaks of the heart entrance as the aerial entrance (for the Vāyu Tattva is here). Above this, it is said, is the gate of Liberation (Mokshadvāra). It is stated in v. 25 that Prāna and Manas go along the way the Yogī sees (Pashyati), which the Commentator says refers to the way Prāna enters (and departs from) Mūlādhāra, and so forth. He also gives some Hatha processes.

The Kshurikā Upanishad<sup>2</sup> speaks of the 72,000 Nādis, and of Idā, Pingalā and Sushumnā (vv. 14, 15). All these, with the exception of Sushumnā, can “be severed by Dhyāna Yoga” (*ib.*). Verse 8 directs the Sādhaka “to get into the white and very subtle Nāda (*Quære* Nādi) and to drive Prāna Vāyu through it”; and Pūraka, Rechaka, Kumbhaka, and Hatha processes are referred to. The Commentator Nārāyana, on v. 8, remarks that Kundali should be heated by the internal fire and then placed inside the

<sup>1</sup> *Op. cit.*, 43. The Amritabindu Upanishad at p. 71 deals generally with Yoga.

<sup>2</sup> *Ibid.*, Vol. XXIX, p. 145.



Brahmanādi, for which purpose the Jālandhara Bandha should be employed.

The Nrisinghapūrvatāpaniya Upanishad<sup>1</sup> in Ch. V, v. 2, speaks of the Sudarshana (which is apparently here the Mūlādhāra) changing into lotuses of six, eight, twelve, sixteen, and thirty-two petals respectively. This corresponds with the number of petals as given in this work except as to the second. For, taking this to be the Svādhishtāna, the second lotus should be one of ten petals. Apparently this divergence is due to the fact that this is the number of letters in the Mantra assigned to this lotus. For in the six-petalled lotus is the six-lettered Mantra of Sudarshana; in the eight-petalled lotus the eight-lettered Mantra of Nārāyaṇa; and in the twelve-petalled lotus the twelve-lettered Mantra of Vāsudeva. As is the case ordinarily, in the sixteen-petalled lotus are the sixteen Kalās (here vowels) sounded with Bindu or Anusvāra. The thirty-two-petalled lotus (Ājnā) is really two-petalled because there are two Mantras here (each of sixteen letters) of Nrisingha and His Shakti.

The sixth chapter of the Maitrī Upanishad<sup>2</sup> speaks of the Nādis; and in particular of the Sushumnā; the piercing of the Mandalas Sun, Moon, and Fire (each of these being within the other, Sattva in Fire, and in Sattva Achyuta); and of Amanā, which is another name for Unmanī.

Both the Yogatattva Upanishad<sup>3</sup> and Yogashikhā Upanishad<sup>4</sup> refer to Hathayoga, and the latter speaks of the

<sup>1</sup> Ānandāshrama Edition, Vol. XXX, p. 61.

<sup>2</sup> Vol. XXIX of same edition, p. 345; see pp. 441, 450, 451, 458, and 460.

<sup>3</sup> Same edition, Vol. XXIX, p. 477.

<sup>4</sup> *Ibid.*, p. 483; and as to the passage of Kundalī through the Brahmadvāra, see p. 485.

closing of the "inner door," the opening of the gateway of Sushumnā (that is, by Kundalī entering the Brahmadvāra), and the piercing of the Sun. The Rāmatāpaniya Upanishad<sup>1</sup> refers to various Yoga and Tantrik processes, such as Āsana, Dvārapūjā, Pithapūjā, and expressly mentions Bhūtashuddhi, which, as above explained, is the purification of the elements in the Chakras, either as an imaginative, or real process by the aid of Kundalinī.

I have already cited in the Notes numerous passages on this Yoga from the Shāndilya Upanishad of the Atharvaveda, the Varāha and Yogakundalī Upanishads of the Krishna Yajurveda, the Mandalabrāhmana Upanishad of the Shukla Yajurveda, and the Nādashakti Upanishad of the Rigveda.<sup>2</sup>

The great Devibhāgavata Purāna (VII. 35, XI. 8) mentions in a full account the six Chakras or Lotuses; the rousing of Kundalī (who is called the Paradevatā) in the Mūlādhāra by the manner here described, uniting Jīva therewith by the Hangsa Mantra; Bhūtashuddhi; the dissolution of the gross Tattvas into the subtle Tattvas, ending with Mahat in Prakriti, Māyā in Ātmā. The Dharāmandala is mentioned, and it and the other Mandalas are described in the manner here stated. The Bījas of Prithivī and other Tattvas are given. Allusion is also made to the destruction of the "man of sin" (Pāpapurusha), in terms similar to those to be found in the Mahānirvāna and other Tantras. A remarkable Dhyāna of Prānashakti is to be found in this chapter, which reads very much like another which is given in the Prapanchāsāra Tantra.<sup>3</sup>

<sup>1</sup> Ānandāshrama Edition, Vol. XXIX, p. 520.

<sup>2</sup> These Yoga Upanishads have been recently translated as part of "Thirty Minor Upanishads," by K. Nārāyanasvāmi Aiyar (Theosophical Society of Madras, 1914).

<sup>3</sup> See Ch. XXXV, Vol. III of my "Tantrik Texts".

Lingga Purāna, Part I, Ch. LXXV, mentions the Chakras with their different petals, the names of which are given by the Commentator. Shiva is Nirguna, it says, but for the benefit of men He resides in the body with Umā, and Yogīs meditate upon Him in the different lotuses.

Chapter XXIII of the Agni Purāna, which is replete with Tantrik rituals, magic, and Mantras, also refers to the Bhūtashuddhi rite wherein, after meditation with the respective Bija Mantras on the navel, heart, and Ājnā centres, the body of the Sādhaka is refreshed by the flow of nectar.

Finally, an adverse critic of this Yoga whom I cite later invokes the authority of the great Shangkara, though in fact, if tradition be correct, it is against him. Shangkara, in whose Maths may be found the great Tantrik Yantra called the Shrīchakra, says in his Commentary on vv. 9 and 10 of Ch. VIII of the Bhagavad-Gītā: "First the heart lotus (Anāhata) is brought under control. Then, by conquering Bhūmi (Mūlādhāra, etc.) and by the upward going Nādi (Sushumnā), after having placed Prāna between the two eyebrows (see v. 38, Shatchakranirūpana), the Yogī reaches the lustrous light-giving Purusha." On this the Tikā of Ānandagiri runs: "By the Sushumnā Nādi between Idā and Pinggalā. The throat is reached by the same way—the space between the eyebrows. By conquering earth (Bhūmi) is meant the process by which the five Bhūtas are controlled." Shrīdhara Svāmī says: "By the power of Yoga (Yogabala) Prāna must be led along the Sushumnā." And Madhusūdana Sarasvatī says: "The upward-going Nādi is Sushumnā, and the conquest of Bhūmi and the rest is done by following the path indicated by the Guru; and by the space between the eyebrows is meant the Ājnā Chakra. By placing Prāna there, it passes out by the



Brahmarandhra, and the Jīva becomes one with the Puruṣa." The famous hymn called Ānandalahari ("Wave of Bliss"), which is universally ascribed to Shankara, deals with this Yoga (Shatchakrabheda); and in the thirteenth chapter of Vidyāranya's Shangkaravijaya the six lotuses are mentioned, as also the fruit to be gained by worshipping the Devatā in each Chakra.<sup>1</sup>

Pandit R. Anata Shāstrī says :<sup>2</sup>

"Many a great man has successfully worked the Kuṇḍalinī to the Sahasrāra, and effected her union with the Sat and Chit. Of these stands foremost the great and far-famed Shangkarāchārya, a humble pupil of one of the students of Gaudapādāchārya, the author of the well-known 'Subhagodaya' (52 slokas). Having well acquainted himself with the principles contained in this work, Shri Shangkarāchārya received special instructions based upon the personal experience of his Guru. And adding his own personal experience to the above advantages, he composed his famous work on the Mantra-shāstra, consisting of 100 slokas; the first forty-one of these forming the 'Ānanda-Lahari,' and the rest forming the 'Saundarya-Lahari'; the latter apostrophises the Devī as a being who is beauteous from head to foot.

"'Ānanda-Laharī' may be said to contain the quintessence of the Samayāchāra. The work is all the more valuable because the author teaches it from personal experience. Lengthy commentaries are written on almost every syllable of the text. The value attached to the work may be adequately understood by the following theory. Some hold that Shiva is the real author of 'Ānanda-Laharī,' and not Shangkarāchārya, who was but a Mantra-drashtā, or Rishi—i.e., one who realised the process and

<sup>1</sup> See also Ānandagiri's Shangkaravijaya and Mādhava's Shangkaravijaya (Ch. XI; see also *ib.*, where Shrichakra is mentioned).

<sup>2</sup> Ānandalaharī, 14. I have translated this hymn under the title "Wave of Bliss".

gave it to the world. No less than thirty-and-six commentaries on this work are now extant. Among them we find one written by our great Appaya Dīkshita. The commentaries are not entirely different, but each has its own peculiar views and theories.

“As for the text of ‘Ānanda-Laharī,’ it contains forty-and-one slokas. According to some commentators, the slokas are 35 in number; some recognise only 30, and according to Sudhāvidyotini and others only the following slokas constitute the text of ‘Ānanda-Laharī’: 1—2, 8—9, 10—11, 14—21, 26—27, 31—41. In my opinion, also, the last statement seems to be correct, as the other slokas treat only of Prayogas (applications of Mantras) for worldly purposes.<sup>1</sup> Only a few of these Prayogas are recognised by all the commentators; while the rest are passed over as being entirely Kārmic.

“As has been remarked already, ‘Ānanda-Laharī’ is but an enlargement of the work called Subhagodaya by Gaudapāda, who is the Guru of the author’s Guru. That work gives only the main points, without any of the characteristic admixture of illustrations, etc., above noticed.

“Of all the commentaries on ‘Ānanda-Laharī’ Lakshmidhara’s seems to be the most recent; yet in spite of this it is the most popular, and with reason, too. Other commentaries advocate this or that aspect of the various philosophical schools; but Lakshmidhara collates some of the views of others, and records them side by side with his own. His commentary is in this way the most elaborate. He sides with no party;<sup>2</sup> his views are broad

<sup>1</sup> Thus, vv. 13, 18, 19 are said to treat of Madana-prayoga—that is, application for the third Purushārtha or Kāma (desire).

<sup>2</sup> He seems to be very adverse to the Uttara or Northern Kaula School, and if his views are accurately reproduced by the Pandit he is not always correct as to their teaching.—A. A.

and liberal. All schools of philosophers are represented in his commentaries. Lakshmidhara has also commented on many other works on Mantrashāstra, and is consequently of much high repute. So his commentaries are as valuable to both 'Ānanda-Laharī' and 'Saundarya-Laharī' as Sāyana's are to the Vedas.

"Lakshmidhara seems to have been an inhabitant of Southern India; the observances and customs he describes all point to this conclusion; the illustrations he adduces smack invariably of the South, and even to this day his views are more followed in the South than in the North. He has also written an elaborate commentary on Gaudapāda's Subhagodaya. The references to that in the commentary to this work, and the commentator's apology here and there for repeating what he has written on the former occasion, lead to the inference that the author had for his life-work the commentary on the original book.

"Achrytānanda's commentaries are in Bengali characters, and are followed as authority in Bengal even to this day.<sup>1</sup> Various commentaries are followed in various places, but few have risen to be universally accepted.

"There are only three or four works treating of Prayoga (application); I have had access to all of them. But here I have followed only one of them, as being the most prominent and important. It comes from an ancient family in Conjeeveram. It contains 100 slokas. The Yantras (figures) for the Mantras contained in the slokas, the different postures of the worshipper, and similar prescriptions, are clearly described in it to the minutest detail.

"There seems to be some mystical connection between each sloka and its Bijākshara.<sup>2</sup> But it is not intelligible,

<sup>1</sup> I have followed this commentary also in my "Wave of Bliss".—A. A.

<sup>2</sup> Bija or root-mantra.—A. A.



nor has any of the Prayoga Kartās<sup>1</sup> explained the same.

"The following is a list of commentaries written upon 'Ānanda-Laharī'; some of them include 'Saundarya-Laharī' also :

"1. 'Manoramā,' a Commentary. 2. A Commentary by Appaya Dikshita (Tanjore Palace Library). 3. 'Vishnupakshī.' Perhaps this may be the same as No. 14 given below. 4. By Kavirājasharma—about 3,000 granthas (Deccan College Library). 5. 'Manjubhūshani,' by Krishnāchārya, the son of Vallabhāchārya—slokas about 1,700. He says in his Introduction that Shri Shankarāchārya praised the Brahmashakti called Kundalinī when he was meditating on the banks of the Ganges. He gives the purport of this work in his first sloka: 'I praise constantly the Kundalinī, who creates innumerable worlds continuously, though She is like a filament of the lotus, and who resides at the root of the tree (Mūlādhāra) to be roused and led (to Sahasrāra).' This is popular in the Bengal Presidency. 6. Another Commentary, called 'Saubhāgyavardhanī,' by Kaivalayāsharma. The Adyar Library has a copy of it. This is popular throughout India, so we can get as many MSS. of the same as we require from different places. It contains about 2,000 granthas. 7. By Keshvabhata. 8. 'Tattvādīpikā,' by Gangahari, a small commentary based on Tantrashāstra. 9. By Gangādhara. 10. By Gopīramanātarkapravachana—granthas about 1,400. Seems to be of recent origin. 11. Gaurikāntasārvabhaumabhattachārya—granthas about 1,300. Of recent origin. 12. By Jagadisha. 13. By Jagannātha Panchānana. 14. By Narasimha—granthas 1,500. The chief peculiarity of this commentary is that it explains the text in two different ways, each sloka being applicable to Devī and Vishnu at the same time.

<sup>1</sup> Those writers who deal with the practical application.—A. A.

Though some commentators have given different meanings to some of the verses, yet all of them apply to the different aspects of Devī alone, and not to the different Devatās. 15. 'Bhāvārthadīpa,' by Brahmānanda<sup>1</sup>—granthas about 1,700. 16. By Mallabhatta. 17. By Mahādevavidyāvāgīsha. 18. By Mādhavavaidya (Deccan College Library). 19. By Rāmachandra—granthas about 3,000 (Deccan College Library). 20. By Rāmanandatīrtha. 21. Lakshmīdhara's; which is well known to the public, and needs no comment. This has been brought out excellently in Deva Nāgara type by the Mysore Government lately. 22. By Viśhvambhara. 23. By Shrikanthabhatta. 24. By Rāma Sūri. 25. By Dindima (Adyar Library). 26. By Rāmachandra Misra—granthas about 1,000 (Deccan College Library). 27. By Achyutānanda (printed in Bengali characters). 28. Sadāshiva (Government Oriental Library, Madras). 29. Another nameless Commentary (Government Oriental Library, Madras). 30. By Shrirangadāsa. 31. By Govinda Tarkavāgīsha Bhattāchārya—granthas 600. He seems to give the Yantra also for each verse. Further, he says that the god Mahādeva specially incarnated as Shangkarāchārya to promulgate the science of Shrividyā. 32. Sudhāvidyotini, by the son of Pravarasena. This commentator says that the author of this famous hymn was his father, Pravarasena, Prince of the Dramidas. He tells us a story in connection with Pravarasena's birth which is very peculiar. As he was born in an inauspicious hour, Dramida, the father of Pravarasena, in consultation with his wise Minister, by name Suka, threw him out in the forest, lest he (the father) should lose his kingdom. . . . The child praised Devī by this hymn, and, pleased with it, the Devī fostered and took

<sup>1</sup> This is the celebrated Bengali Paramahansa guru of Pūrnānanda Svāmī, author of the Shatchakranirupana. Brahmānanda was the author of the celebrated Shāktānandataranginī.—A. A.

care of him in the forest. The story ends by saying that the boy returned to his father's dominion and became King. By his command, his son, the present commentator, wrote Sudhāvidyotinī, after being fully initiated into this mystic Shāstra, Shrīvidyā. The account, however, appears to be rather fantastic. This MS. I got from South Malabar with much difficulty. It gives the esoteric meaning of the verses in 'Ānanda-Laharī,' and seems to be a valuable relic of occult literature. 33. The book of Yantras with Prayoga. This is very rare and important.

"Besides the above commentaries, we do not know how many more commentaries there are upon this hymn."

The celebrity of "Ānandalaharī" and the great number of commentaries upon it are proof of the widespread and authoritative character of the Yoga here described.

To conclude with the words of the Commentator on the Trishati: "It is *well known in Yoga-Shāstras* that nectar (Amrita) is in the head of all breathing creatures (Prānī), and that on Kundalī going there by the Yoga-path which is moistened by the current of that nectar Yogins become like Īshvara."<sup>1</sup>

The Chakras, however, mentioned are not always those of the body above stated, as would appear from the following account, which, it will be observed, is peculiar, and which is taken from the Shatchakra Upanishad of the Atharvaveda.<sup>2</sup> Apparently reference is here made to cosmic centres in the worship of the Vishnu Avatāra called Nrisingha.

<sup>1</sup> Sarveshāṅg prāṇināṅg shirasi amritam asti iti yogamārgena kundalinīgamaṇe tatratiya tatpravāhāplutena yoginām Īshvarasāmyam jāyate iti yogashāstreshu prasiddham (Comm. v. 1).

<sup>2</sup> Bibliotheca Indica, ed. Asiatic Society (1871). The notes are from the Commentary of Nārāyana.



“Om. The Devas, coming to Satyaloka, thus spoke to Prajāpati, saying, ‘Tell us of the Nārasingha<sup>1</sup> Chakra’ (to which he replied). There are six Nārasingha Chakras. The first and second have each four spokes; the third, five; the fourth, six; the fifth, seven; and the sixth, eight spokes. These six are the Nārasingha Chakras. Now, what are their names (that is what you ask). They are Āchakra,<sup>2</sup> Suchakra,<sup>3</sup> Mahāchakra,<sup>4</sup> Sakalaloka-rakshana-chakra,<sup>5</sup> Dyuchakra,<sup>6</sup> Asurāntaka-chakra.<sup>7</sup> These are their respective names. [1]

“Now, what are the three circles (Balaya)? These are inner, middle, and outer.<sup>8</sup> The first is Bija;<sup>9</sup> the second, Nārasingha-gāyatrī;<sup>10</sup> and the third, or outer, is Mantra. Now, what is the inner circle? There are six such (for each Chakra has one); these are the Nārasingha, Mahā-lākshmya, Sārasvata, Kāmadeva, Pranava, Krodhadaivata (Bījas), respectively.<sup>11</sup> These are the six interior circles of the six Nārasingha Chakras. [2]

<sup>1</sup> The man-lion incarnation of Vishnu.

<sup>2</sup> Ānandātmaka; in the self of Ānanda (bliss).

<sup>3</sup> Good, perfect.

<sup>4</sup> Lustrous (Tejomaya).

<sup>5</sup> The Chakra which by the Shaktis of Jnāna and Kriyā protects all regions (Loka).

<sup>6</sup> The Chakra of the path reached by Yoga.

<sup>7</sup> The Chakra which is the death of all Asuras, or liars.

<sup>8</sup> That is, each Chakra has three divisions—inner, middle, and outer; or Bija, Nārasingha Gāyatrī, Mantra.

<sup>9</sup> The root Mantra, which in this case are those given in the next note but one.

<sup>10</sup> That is, the Mantra; Nārasinghāya vidmahe vajranakhāya dhimahi tannah singhah prachodayāt. (May we contemplate on Nārasingha, may we meditate on his Vajra-like claws. May that Man-lion direct us.)

<sup>11</sup> That is, the following Bījas: Kshaung (in Āchakra); Shrīng, His Shakti (in Suchakra); Aing (in Mahāchakra); Kling (in Sakalalokarakshana chakra); Om (in Dyuchakra); and Hūng (in Asurāntakachakra).

“Now, what is the middle circle? There are six such. To each of these belong Nārasinghāya, Vidmahe, Vajranakhāya, Dhīmahi, Tannah, Singhah prachodayāt, respectively.<sup>1</sup> These are the six circles of the six Nārasingha Chakras. Now, what are the six outer circles? The first is Ānandātmā or Āchakra; the second is Priyātmā or Suchakra; the third is Jyotirātmā or Mahāchakra; the fourth is Māyātmā or Sakala-loka-rakshana Chakra; the fifth is Yogātmā or Dyuchakra; and the sixth is Samāpātātmā or Asurāntakachakra. These are the six outer circles of the six Nārasingha Chakras.<sup>2</sup> [3]

“Now, where should these be placed?<sup>3</sup> Let the first be placed in the heart;<sup>4</sup> the second in the head;<sup>5</sup> the third at the site of the crown-lock<sup>6</sup> (Shikhāyām); the fourth all over the body;<sup>7</sup> the fifth in all the eyes<sup>8</sup> (Sarveshu netreshu); and the sixth in all the regions<sup>9</sup> (Sarveshu desheshu). [4]

“He who does Nyāsa of these Nārasingha Chakras on two limbs becomes skilled in Anushtubh,<sup>10</sup> attains the favour of Lord Nrisingha, success in all regions and

<sup>1</sup> That is, to each of them is assigned the several parts of the Nārasingha-gāyatrī above mentioned.

<sup>2</sup> The Ātmā as bliss, love, light or energy, Māyā, Yoga, and the concluding Chakra which is the destruction of all Asuras.

<sup>3</sup> That is, how should Nyāsa be done? This is explained in the text and following notes where the Nyāsa is given.

<sup>4</sup> Kshaung Nārasinghāya āchakrāya ānādātmane svāhā hridayāya namah.

<sup>5</sup> Shrīng vidmahe suchakrāya priyātmane svāhā shirase svāhā.

<sup>6</sup> Aing vajranakhāya mahāchakrāya jyotirātmane svāhā shikhāyai vashat.

<sup>7</sup> Klīng dhīmahi sakala-loka-rakshana-chakrāya māyātmane svāhā kavachāya hung.

<sup>8</sup> Ong tanno dyuchakrāya yogātmane svāhā netrātrayāya vaushat.

<sup>9</sup> Haung nrisinghah prachodayāt asurāntaka-chakrāya satyātmane svāhā astrāya phat.

<sup>10</sup> That is, he becomes capable of speech—a poet. He knows the beginning and end of all things and able to explain all things.

amongst all beings, and (at the end) liberation (Kaivalya). Therefore should this Nyāsa be done. This Nyāsa purifies. By this one is made perfect in worship, is pious, and pleases Nārasingha. By the omission thereof, on the other hand, the favour of Nrisingha is not gained nor is strength, worship, nor piety generated. [5]

“He who reads this becomes versed in all Vedas, gains capacity to officiate as priest at all sacrifices, becomes like one who has bathed in all places of pilgrimage, an adept in all Mantras, and pure both within and without. He becomes the destroyer of all Rākshasas, Bhūtas, Pishāchas, Shākinis, Pretas, and Vetālas.<sup>1</sup> He becomes freed of all fear; therefore should it not be spoken of to an unbeliever.”<sup>2</sup> [6]

Notwithstanding the universal acceptance of this Yoga, it has not escaped some modern criticism. The following passage in inverted commas is a summary<sup>3</sup> of that passed by an English-educated Hindu,<sup>4</sup> formerly a lawyer and now a Guru, from one of whose disciples I received it. It was elicited by the gift of the Sanskrit text of the works here translated :

“Yoga as a means to liberation is attained by entry through the doors of Jñāna (Knowledge) and Karma (Action). Yoga is doubtless bliss, for it is the union of the Jivātmā with the Brahman who is Bliss (Ānanda). But there are various forms of Bliss. There is, for instance, physical bliss, gross or subtle as it may be. It is a mistake to suppose

<sup>1</sup> Various forms of terrifying and malignant spiritual influences.

<sup>2</sup> That is, not to one who is not competent (Adhikāri) to receive this knowledge. Here ends the *Ātharvaniya Shatchakropanishat*.

<sup>3</sup> If my summary, taken from the Bengali, points the pious acerbities of the original the critic would, I am sure, not complain.

<sup>4</sup> It is always important to record such a fact, for it generally influences the outlook on things. In some cases the mind is so Westernised that it is unable to correctly appreciate ancient Indian ideas.



that because a method of Yoga procures bliss it therefore secures liberation. In order that we be liberated we must secure that particular Bliss which is the Brahman. Some centuries ago, however, a band of Atheists (*i.e.*, the Buddhists) discovered the doctrine of the Void (*Shūnyavāda*), and by a false display of a new kind of *Nirvāna Mukti* locked up these two doors which gave entry to liberation. To-day these doors are secured by three padlocks. The first is the doctrine that by faith one attains Krishna, but where there is argument (*Tarka*) He is far away. The second is the error of the Brahmos, who in Western fashion think that they can control the formless, changeless Brahman by shutting their eyes in church and repeating that He is the merciful, loving Father who is ever occupied with our good, and that if He be flattered He will be pleased; for worship (*Upāsana*) is flattery. The third is the opinion of those to whom all religious acts are nothing but superstition; to whom self-interest is the only good, and whose pleasure it is to throw dust into the eyes of others and secure the praise of those whom they have thus blinded. Vishnu, in order to cause the disappearance of the Vedas in the Kali age, manifested as the atheist Buddha, and allowed various false doctrines, such as that of the Arhats, to be proclaimed. Rudra was affected by the sin of destroying the head of Brahman. Then he began to dance, and a number of Uchchhishta (or low maglinant) Rudras whose deeds are never good issued from His body. Vishnu and Shiva asked each other, 'Can we do these people any good?' Their partial manifestations then promulgated *Shāstras* opposed to the Vedas, fitted for the atheistic bent of their minds, that they might haply thereby rise through them to higher things. God fools the wicked with such Scriptures. We must now, however, discriminate between *Shāstras*. It is not because it is said in Sanskrit 'Shiva says' (*Shiva uvācha*) that we should

accept all which follows this announcement. All that is opposed to Veda and Smṛiti must be rejected. Of the enemies of the Vedas<sup>1</sup> for whom such Shāstras were designed, some became Vaiṣṇavas, and others Śaivas. One of such Scriptures was the Tantra with a materialistic Yoga system called Shatchakra-Sādhana, which is nothing but a trickery on the part of the professional Gurus, who have not hesitated also to promulgate forged scriptures. 'The very mention of Tantrik Shāstra fills us with shame.' The Shatchakra Sādhana is a mere obstruction to spiritual advancement. The bliss which is said to be attained by leading Kundalī to the Sahasrāra is not denied, since it is affirmed by those who say they have experienced it. But this Bliss (Ānanda) is merely a momentary superior kind of physical Bliss which disappears with the body, and not the Bliss which is Brahman and liberation. Moksha is not to be got by entering the Sahasrāra, but in leaving it by piercing the Brahmarandhra and becoming bodiless.<sup>2</sup>

"The Tantrik seeks to remain in the body, and thus to obtain liberation cheaply, just as the Brahmos and Members of the Ārya Samāja have become Brahma-jñānis (knowers of the Brahman) at a cheap price. Nectar, too, is cheap with the Tantriks. But what is cheap is always worthless, and this shows itself when one attempts to earn some fruit from one's endeavours. 'And yet all men are attracted when they hear of Shatchakra.' 'Many are so steeped in Tantrik faith that they can find nothing wrong with its Shāstras.' And the Hindu nowadays has

<sup>1</sup> This no Tantrik would admit. He would say that it is ignorance (Avidyā) which sees any differences between Veda and Āgama. The critic re-echoes some Western criticisms.

<sup>2</sup> It is true that complete Mukti or Kaivalya is bodiless (Videha). But there is a Mukti in which the Yogī retains his body (Jīvanmukti). In truth, there is no "leaving," for Ātmā, as Shankara says, does not come and go.

been put in such a maze by his Tantrik Gurus that he does not know what he wants. For centuries he has been accustomed to the Tantrik Dharma,<sup>1</sup> and his eyes are therefore not clear enough to see that it is as truly unacceptable to a Hindu as it is to a Mussalman. In fact, these persons (for whose benefit the Guru makes these remarks) are full of Mlechchhatā,<sup>2</sup> though, after all, it must be admitted to be some advance for such a creature as a Mlechchha to adhere even to Tantrik doctrine. For bad as it is it is better than nothing at all. All the same, the Gurus delude them with their fascinating talk about Shatchakra. Like a lot of the present-day advertisers, they offer to show their so-called 'Lotuses' to those who will join them. Men are sent to collect people to bring them to a Dīkshāguru (initiator). In this respect the Tantriks act just like coolie recruiters for the tea-gardens.<sup>3</sup> The Tantrik says there are really 'Lotuses' there; but if the Lotuses are really there, why are we not told how we may see them?<sup>4</sup> And there also are supposed to be Devatās, Dākinīs, Yoginīs, 'all ready at every moment for inspection.'<sup>5</sup> And, then, how material it all is! They speak of a Parashiva above Shiva, as if

<sup>1</sup> This, at any rate, attests its wide pervasiveness.

<sup>2</sup> This is a contemptuous term which has descended from the days when the stranger was looked on as an object of enmity or contempt. Just as the Greeks and Chinese called anyone not a Greek or a Chinese a "barbarian," so Hindus of the Exoteric School call all non-Hindus, whether aboriginal tribes or cultivated foreigners, Mlechchhas. Mlechchhatā is the state of being a Mlechchha. It is to the credit of the Shākta Tantra that it does not encourage such narrow ideas.

<sup>3</sup> These wander about India persuading the villagers to go and work on the tea-gardens, to which they are then conveyed by means which, to say the least, are not always admirable. Truth makes it necessary to state that the allegation that the Gurus employ agents to secure followers is baseless. The Gurus of the right type as a matter of fact are very particular about the competency of the would-be disciple.

<sup>4</sup> The books and the Gurus claim to do so.

<sup>5</sup> It is not a peep-show open to any. Only those are said to see who have mastered the great difficulties in this path.



there was more than one Brahman. And, then, the nectar is said to be of the colour of lac. Well, if so, it is a gross (Sthūla) and perceptible thing; and as a doctor can then squeeze it out there is no need for a Guru.<sup>1</sup> In short, the Tantrik Shatchakra is nothing but 'a sweet in the hands of a child'. A child who is wayward is given a sweet to keep him quiet. But if he has sense enough to know that the sweet is given to distract him, he throws it away, and finds the key to the locked doors of Yoga, called Karma and Jñāna. This process of Yoga was expelled from Hindu society centuries ago. For nearly 2,500 years ago Shankara,<sup>2</sup> when destroying atheism, exterminated also Shat-chakrayoga. (When Shankara disputed with the Kāpālika Krakacha, the latter invoked to his aid the fierce form of Shiva called Bhairava. But on Shankara's worshipping the God, the latter said to Krakacha, 'Thy time has come,' and absorbed His devotee into Himself.)<sup>3</sup> Shankara then showed the worthlessness of the Tantras. They are again to-day attempting to enter Hindu society, and must be again destroyed."

The writer of the note thus summarised omitted to notice or perhaps was unaware that the Chakras are mentioned in the Upanishads, but endeavoured to meet the fact that they are also described in the Purānas by the allegation that the Pauranik Chakras are in conformity with the Vedas, whereas the Tantrik Chakras are not. It is admitted that in the Shiva Purāna there is an account of the six centres, but it is said that they are not there alleged to actually

<sup>1</sup> These observations display misunderstanding of the subject dealt with. I dealt with this class of criticism. I limit my present observations to the historical origins of this Yoga.

<sup>2</sup> This is the Indian tradition as to the philosopher's date.

<sup>3</sup> The parenthesis is mine. See also Mādhava's Shankara-vijaya, Ch. XV.

exist, nor is anything mentioned of any Sādhana in connection with them. They are, it is contended, to be imagined only for the purpose of worship. In external worship Devas and Devīs are worshipped in similiar Lotuses. The Purānas, in fact, according to this view, convert what is external worship into internal worship. If, according to the Purāna, one worships an interior lotus, it is not to be supposed that there is anything there. One is worshipping merely a figment of one's imagination, though it is curious to note that it is said that this figment secures certain advantages to the worshipper, and the latter must commence, according to this critic, with the Chakra which he is qualified to worship. It is not obvious how any question of such competency arises when each of the Chakras is imagined only. Attention is drawn to the fact that in the Linga Purāna there is nothing about the rousing of Kundali, the piercing of the six centres, the drinking of nectar, and so forth. The Purāna merely says, "Meditate on Shiva and Devī in the different lotuses." There is, it is thus contended, a radical difference between the two systems. "In the Pauranik description of the Chakras everything is stated clearly; but with the Tantrik all is mystery, or else how indeed, except by such mystification, could they dishonestly carry on their profession as Gurus?"

Buddhists may dispute this critic's understanding of their Shūnyavāda, as Tantriks will contest his account of the origin of their Shāstra. The Historian will call in question the statement that Shangkara<sup>1</sup> abolished the Tantra. For, according to the Shangkaravijaya, his action was not to abolish any of the sects existing at his time, but to reform and establish bonds of unity between them, and to induce them all through their differing methods to follow a common ideal. Thus, even though Krakacha was absorbed into his

<sup>1</sup> See *ante*, p. 281.

God, the extreme Tantrik sect of Kāpālikas which he represented is said to have continued to exist with Shangkara's approval, though possibly in a modified form, under its leader Vatukanātha. The Brahmos, Aryasamāj, Vaishnavas, and Shaivas, may resent this critic's remarks so far as they touch themselves. I am not here concerned with this religious faction, but will limit the following observations in reply to the subject in hand :

The criticism, notwithstanding its "pious" acerbity against forms of doctrine of which the writer disapproved, contains some just observations. I am not however here concerned to establish the reality or value of this Yoga method, nor is proof on either of these points available except through actual experiment and experience. From a doctrinal and historical point of view, however, it seems that this critic did not have a sufficient knowledge<sup>1</sup> of the subject which he has thus so vigorously condemned, or of the wide acceptance which this Yoga has received in India. It is true that Karma with Jnāna are means for the attainment of Moksha. These and Bhakti (devotion) which may partake of the character of the first or the second, according to the nature of its display,<sup>2</sup> are all contained in the eight processes of Yoga. Thus, they include Tapas, a form of Karma yoga,<sup>3</sup> and Dhyāna, a process of Jnāna yoga. As

<sup>1</sup> An English education, such as the Author of this criticism received, not infrequently has the effect of divorcing those thus educated, not only from a knowledge of Indian Shāstra, but from the possibility of understanding it.

<sup>2</sup> Thus, the offering of flowers and the like to the Divinity partakes of the nature of Karma ; whilst Bhakti in its transcendental aspect, in which by love of the Lord the devotee is merged in Him, is a form of Samādhi.

<sup>3</sup> When, however, we deal with what are called the three Kandas—*viz.*, Karma, Upāsana, and Jnāna—Tapas and the like practices form part of Upāsana Kānda. The above definition is for the purposes of Yoga classification only.



exist, nor is anything mentioned of any Sādhana in connection with them. They are, it is contended, to be imagined only for the purpose of worship. In external worship Devās and Devīs are worshipped in similiar Lotuses. The Purānas, in fact, according to this view, convert what is external worship into internal worship. If, according to the Purāna, one worships an interior lotus, it is not to be supposed that there is anything there. One is worshipping merely a figment of one's imagination, though it is curious to note that it is said that this figment secures certain advantages to the worshipper, and the latter must commence, according to this critic, with the Chakra which he is qualified to worship. It is not obvious how any question of such competency arises when each of the Chakras is imagined only. Attention is drawn to the fact that in the Linga Purāna there is nothing about the rousing of Kundalī, the piercing of the six centres, the drinking of nectar, and so forth. The Purāna merely says, "Meditate on Shiva and Devī in the different lotuses." There is, it is thus contended, a radical difference between the two systems. "In the Paurānik description of the Chakras everything is stated clearly; but with the Tantrik all is mystery, or else how indeed, except by such mystification, could they dishonestly carry on their profession as Gurus?"

Buddhists may dispute this critic's understanding of their Shūnyavāda, as Tantriks will contest his account of the origin of their Shāstra. The Historian will call in question the statement that Shangkara<sup>1</sup> abolished the Tantra. For, according to the Shangkaravijaya, his action was not to abolish any of the sects existing at his time, but to reform and establish bonds of unity between them, and to induce them all through their differing methods to follow a common ideal. Thus, even though Krakacha was absorbed into his

<sup>1</sup> See *ante*, p. 281.

God, the extreme Tantrik sect of Kāpālikas which he represented is said to have continued to exist with Shangkara's approval, though possibly in a modified form, under its leader Vatukanātha. The Brahmos, Aryasamāj, Vaishnavas, and Shaivas, may resent this critic's remarks so far as they touch themselves. I am not here concerned with this religious faction, but will limit the following observations in reply to the subject in hand :

The criticism, notwithstanding its "pious" acerbity against forms of doctrine of which the writer disapproved, contains some just observations. I am not however here concerned to establish the reality or value of this Yoga method, nor is proof on either of these points available except through actual experiment and experience. From a doctrinal and historical point of view, however, it seems that this critic did not have a sufficient knowledge<sup>1</sup> of the subject which he has thus so vigorously condemned, or of the wide acceptance which this Yoga has received in India. It is true that Karma with Jnāna are means for the attainment of Moksha. These and Bhakti (devotion) which may partake of the character of the first or the second, according to the nature of its display,<sup>2</sup> are all contained in the eight processes of Yoga. Thus, they include Tapas, a form of Karma yoga,<sup>3</sup> and Dhyāna, a process of Jnāna yoga. As

<sup>1</sup> An English education, such as the Author of this criticism received, not infrequently has the effect of divorcing those thus educated, not only from a knowledge of Indian Shāstra, but from the possibility of understanding it.

<sup>2</sup> Thus, the offering of flowers and the like to the Divinity partakes of the nature of Karma ; whilst Bhakti in its transcendental aspect, in which by love of the Lord the devotee is merged in Him, is a form of Samādhi.

<sup>3</sup> When, however, we deal with what are called the three Kāndas—viz., Karma, Upāsana, and Jnāna—Tapas and the like practices form part of Upāsana Kānda. The above definition is for the purposes of Yoga classification only.

has been pointed out, the "eight-limbed" Yoga (Ash-tāṅgayoga) includes Hatha processes, such as Āsana and Prānāyāma. What Hathayogis have done is to develop the physical or Hatha processes and aspect. The true view of Hathavidyā recognises that it is an *auxiliary* of Jñāna whereby Moksha is obtained. It is also obviously true that all Bliss is not Moksha. Ānanda (Bliss) of a kind may be secured through drink or drugs, but no one supposes that this is liberating Bliss. Similarly, Hathayoga processes may secure various forms of gross or subtle bodily Bliss which are not The Bliss. There is, however, a misunderstanding of the system here described when it is described as merely materialistic. It has, like other forms of Yoga, a material side or Hatha aspect, since man is gross, subtle, and spiritual; but it has a Jñāna aspect also. In all Yoga there is mental exercise. As the Jīva is both material and spiritual, discipline and progress in both the aspects is needed. Kundalī is aroused by Mantra, which is a form of Consciousness (Chaitanya). "It is he whose being is immersed in the Brahman," who arouses the Devī Kundalī by the Mantra Hūṅkāra (v. 50). The Devī is Herself Shuddha Sattva<sup>1</sup> (v. 51). "The wise and excellent Yogi, wrapt in Samādhi and devoted to the Lotus Feet of his Guru, should lead Kulakundalī along with Jīva to Her Lord the Parashiva in the abode of liberation within the pure Lotus, and meditate upon Her who grants all desires as the Chaitanyarūpā Bhagavatī (that is, the Devī whose substance is Consciousness itself); and as he leads Kulakundalī he should make all things absorb in Her." Meditation is made on every centre in which She operates. In the Ājnā centre Manas can only unite with and be absorbed into Kundalī by becoming one with the

<sup>1</sup> Sattva, Atisattva, Paramasattva, Shuddhasattva, and Vishuddhasattva, are five different forms of Chaitanya.



Jnāna-shakti which She is, for She is all Shaktis. The Laya-yoga is therefore a combination of Karma and Jnāna. The former mediately and the latter directly achieves Moksha. In the Ājnā is Manas and Om, and on this the Sādhaka meditates (v. 33). The Sādhaka's Ātmā must be transformed into a meditation on this lotus (v. 34). His Ātmā is the Dhyāna of Om, which is the inner Ātmā of those whose Buddhi is pure. He realises that he and the Brahman are one, and that Brahman is alone real (Sat) and all else unreal (Asat). He thus becomes an Advaitavādī, or one who realises the identity of the individual and universal Self (*ib.*). The mind (Chetas) by repeated practice (Abhyāsa) is here dissolved, and such practice is mental operation itself (v. 36). For the Yogī meditating on the Mantra whereby he realises the unity of Prāna and Manas closes the "house which hangs without support". That is, he disengages the Manas from all contact with the objective world (v. 36), in order to attain the Unmanī-Avasthā. Here is Paramashiva. The Tantrik does not suppose that there are several Shivas in the sense of several distinct Deities. The Brahman is one. Rudra, Shiva, Paramashiva, and so forth, are but names for different manifestations of the One. When it is said that any Devatā is in any Chakra, it is meant that that is the seat of the operation of the Brahman, which operation in its Daiva aspect is known as Devatā. As these operations vary, so do the Devatās. The Hangsah of the Sahasrāra contains in Himself all Devatās (v. 44). It is here in the Ājnā that the Yogī places at the time of death his Prāna and enters the supreme Purusha, "who was before the three worlds, and who is known by the Vedānta" (v. 38). It is true that this action, like others, is accompanied by Hatha processes. But these are associated with meditation. This meditation unites Kundalī and Jīvātmā

with the Bindu which is Shiva and Shakti (Shivashaktimaya), and the Yogī after such union, piercing the Brahmarandhra, is freed from the body at death and becomes one with Brahman (*ib.*). The secondary causal body (Kāranāvāntara Sharīra) above Ājnā and below Sahasrāra is to be seen only through meditation (v. 39), when perfection has been obtained in Yoga practice. V. 40 refers to Samādhi Yoga.

Passing to the Sahasrāra, it is said, "well concealed and attainable only by great effort, is that subtle 'Void' (Shūnya) which is the chief root of liberation" (v. 42). In Paramashiva are united two forms of Bliss (v. 42)—namely, Rasa or Paramānanda Rasa (that is, the bliss of Moksha) and Virasa (or the bliss which is the product of the union of Shiva and Shakti). It is from the latter union that there arise the universe and the nectar which floods the lesser world (Kshudrabrahmānda), or the body. The ascetic (Yati) of pure mind is instructed in the knowledge by which he realises the unity of the Jīvtāmā and Paramātmā (v. 43). It is "that most excellent of men who has controlled his mind (Niyata-nīja-chitta)—that is, concentrated the inner faculties (Antahkarana) on the Sahasrāra, and has known it—who is freed from rebirth," and thus attains Moksha (v. 45). He becomes Jīvanmukta, remaining only so long in the body as is necessary to work out the Karma, the activity of which has already commenced—just as a revolving wheel will yet run a little time after the cause of its revolving has ceased. It is the Bhagavatī Nirvāna-Kalā which grants divine liberating knowledge—that is, Tattvajnāna, or knowledge of the Brahman (v. 47). Within Her is Nityānanda, which is "pure Consciousness itself" (v. 49), and "is attainable only by Yogīs through pure Jnāna" (*ib.*). It is this Jnāna which secures liberation (*ib.*). The Māyā Tantra says: "Those who are learned in Yoga say that it

is the unity of Jīva and Ātmā (in Samādhi). According to the experience of others, it is the knowledge (Jñāna) of the identity of Shiva and Ātmā. The Āgamavādīs say that knowledge (Jñāna) of Shakti is Yoga. Other wise men say that the knowledge (Jñāna) of the Purāna Purusha is Yoga; and others again, the Prakritivādīs, declare that the knowledge of the union of Shiva and Shakti is Yoga" (v. 57). "The Devī, by dissolving Kundalinī in the Parabindu, effects the liberation of some Sādhakas through their meditation upon the identity of Shiva and Ātmā in the Bindu. She does so in the case of others by a similiar process and by meditation (Chintana) on Shakti. In other cases this is done by concentration of thought on the Paramapurusha, and in other cases by the meditation of the Sādhaka on the union of Shiva and Shakti" (*ib.*). In fact, the worshipper of any particular Devatā should realise that he is one with the object of his worship. In Pranava worship, for instance, the worshipper realises his identity with the Ongkāra. In other forms of worship he realises his identity with Kundalinī, who is embodied by the different Mantras worshipped by different worshippers. In short, Jñāna is Kriyājñāna and Svarūpajñāna. The latter is direct spiritual experience. The former are the meditative processes leading to it. There is here Kriyājñāna, and when Kundalinī unites with Shiva She gives Jñāna (Svarūpa), for Her nature (Svarūpa), as also His, is that.

After union with Shiva, Kundalī makes Her return journey. After She has repeatedly<sup>1</sup> gone to Him, She makes a journey from which, at the will of the Yogī, there is no return. Then the Sādhaka is Jivanmukta. His body is preserved until such time as the active Karma

<sup>1</sup> This is necessary in order that the aptitude be attained. By repetition the act becomes natural, and its result in the end becomes permanent.



is exhausted, when he can achieve bodiless (Videha) or Kaivalya Mukti (supreme Liberation). "The revered Lord Preceptor"—that is, Shangkarāchāryya—in his celebrated Ānanda-Laharī thus hymns Her return (v. 53) :

"Kuharini, Thou sprinklest all things with the stream of nectar which flows from the tips of Thy two feet ; and as Thou returneth to Thine own place, Thou vivifieth and maketh visible all things that were aforetime invisible ; and on reaching Thy abode Thou resumeth Thy snake-like coil and sleepeth." That is, as Her passage upward was Layakrama (dissolution of the Tattvas), so Her return is Srishtikrama (re-creation of the Tattvas). V. 54 says that the Yogī who has practised Yama and Niyama and the like (that is, the other processes of Ashtāṅgayoga, including Dhyāna with its resulting Samādhi), and whose mind has been thus controlled, is never again reborn. Gladdened by the constant realisation of the Brahman, he is at peace.

Whether the method above described be or be not effectual or desirable, it must be obvious upon a perusal of the text, which gives an explanation of it, that the Yoga which the author affirms to be the cause of liberation is not merely material, but that it is the arousing of the Power (Jīvaśakti) of the World-Consciousness (Jagachchaitanya) which makes man what he is. The Yogī thus does claim to secure the Bliss of liberation by making entry thereto through the doors of Karma and Jñānayoga.

A Brahmo Author<sup>1</sup> who is so little favourable to the Tantra as to describe the difference between it and the Veda as being "as great as that which exists between the Netherworld (Pātāla) and Heaven (Svarga)"<sup>2</sup> does not

<sup>1</sup> Gāyatrīmūlaka Shatchakrer vyākhyāna o sādhanā (Mangala Ganga Mission Press).

<sup>2</sup> The unorthodox author cited, quoting the saying that "to attain Siddhi (fruition) in Shruti (study and practice of ordinances of the Vedas) the Brāhmana should follow the Tantra," asks, in conformity

deny the efficiency of the Tantrik Shatchakra Sādhana, but contrasts it with the Vaidika Gāyatrī Sādhana in an account of the two methods which I here summarise in inverted commas.

“The Chakras (the existence of which is not disputed) are placed where the nerves and muscles unite.<sup>1</sup> The Ājñā is the place of the Command. This manifests in the operation of Buddhi. If the command is followed, the Sādhaka becomes pure of disposition (Bhāva) and speech. Speech displays itself in the throat, the region of the Vishuddha. The next lower Chakra is called Anāhata because of its connection with Nāda, which is self-produced in the heart. The Vāyu in Anāhata is Prāṇashakti. Here when free from sin one can see the Ātmā. Here the Yogī realises ‘I am He’. Fire is at the navel. The seat of desire is at the root of the Svādhishthāna. In the lowest lotus the Mūlādhāra are the three Shaktis of Jīva—namely, Ichchhā, Kriyā, and Jñāna—in an unconscious unenlivened state. The Sādhaka by the aid of the Parātmā as fire (Agni) and air (Vāyu)<sup>2</sup> awakens these three forces (Shaktis) and ultimately by the grace of the Parātmā he is united, with the Turiya Brahman.”

“In days of old Sādhana commenced at the Mūlādhāra Chakra; that is, those who were not Sādhakas of the

with his views on the latter Shāstra, “How can those who are divorced from Veda get Siddhi in Shruti?” This echoes a common reproach, that the Tantra is opposed to the Vedas which the Shāstra itself denies. The Kulārṇava Tantra speaks of it, on the contrary, as Vedātmaka. Of course it is one question to claim to be based on Veda and another whether a particular Shāstra is in fact in accordance with it. On this the Indian schools dispute, just as the Christian sects differ as to the Bible which all claim as their basis.

<sup>1</sup> This definition is inaccurate. As explained later, the physical ganglia are merely gross correspondences of the subtle vital Chakras which inform them.

<sup>2</sup> The Author here refers to the processes subsequently described, whereby air is indrawn and the internal fires are set ablaze to rouse the sleeping Serpent. The Parātmā is the Supreme Ātmā.

Gāyatri-Mantra commenced from below at the lowest centre. There was a good reason for this, for thereby the senses (Indriya) were controlled. Without such control purity of disposition (Bhāva) cannot be attained. If such purity be not gained, then the mind (Chitta) cannot find its place in the heart; and if the Chitta be not in the heart there can be no union with the Parātmā. The first thing, therefore, which a Sādhaka has to do is to control the senses. Those who achieved this without fixing their minds on the Lord (Īshvara)<sup>1</sup> had to go through many difficult and painful practices (such as the Mudras, Bandhas, etc., mentioned later) which were necessary for the control of the Indriyas and of the action of the Gunas. All this is unnecessary in the Gāyatri Sādhana or method. It is true that the senses should be controlled in the three lower centres (Chakras)—this is, cupidity (Lobha) in the Mūlādhāra, lust (Kāma) in the Svādhishthāna at the root of the genitals, and anger (Krodha) at the navel. These three passions are the chief to set the senses in motion, and are the main doors to Hell. The way, however, in which control should be effected is to place the Chitta (mind) on Sattā (existence) of Paramātmā in these Chakras. The Chitta should be taken to each of these three lowest centres and controlled, whereby these passions which have their respective places at those centres are controlled. Whenever, therefore, the senses (Indriya) get out of control, fix the Chitta (mind) on the Paramātmā in the particular Chakra."

[To give the above an English turn of thought: if, say, anger is to be controlled, carry the mind to the navel, and there meditate upon the existence of the Supreme One (Paramātmā) in this centre, not merely as the Supreme

<sup>1</sup> This observation suggests a line of thought which is of value. Some pursue the path of devotion (Bhakti), but what of those who have it not or in less degree?



without the body and within the body, but as embodied in that particular part of it; for that is Its manifestation. The result is that the passionate activity of this centre is subdued; for its functioning is attuned to the state of the Ātmā which informs it, and both the body and mind attain the peace of the Ātmā on which the self is centred.<sup>1]</sup>

“Having thus controlled the senses, the Gāyatrī Sā-dhanā commences, not at the lowest, but at the highest, of the six centres—namely, the Ājnā between the eyebrows. There is no necessity for the difficult and painful process of piercing the Chakras from below.<sup>2</sup> Fix the mind on the Lord (Īshvara) in the highest centre. For the ether (Ākāsha) there is the existence (Sattā) of the Supreme Ātmā. There and in the two lower centres (Vishuddha and Anāhata) enjoyment is had with Īshvara. The union between Jīva and Prakriti is called Honey (Madhu) in the Upanishads. By Sādhana of the Ājnā centre (Chakra) purity of being (Bhāvashuddhi) is attained, and purity of speech follows on the attainment of such Bhāva. Yoga with the Supreme Devatā who is all-knowing is had here. He who is freed from all disturbing conditions of body and mind reaches the state which is beyond the Gunas (Gunātīta), which is that of the Supreme Brahman.”

We many conclude these two criticisms with the true Indian saying somewhat inconsistently quoted in the first: “To dispute the religion (Dharma) of another is the mark of a narrow mind. O Lord! O Great Magician! with whatsoever faith or feeling we call on Thee, Thou art pleased.”

<sup>1</sup> The paragraph in brackets is mine.—A. A.

<sup>2</sup> This observation shows a misunderstanding of the specific character of the Yoga. If it is desired to rouse Kundalī, then operation must I am told commence at the lowest centre. There are, however, other forms of Yoga in which Kundalī is not aroused.—A. A.

Whatsoever difference there has been, or may be, as to forms and methods, whether in Upāsana or Yoga, yet all Indian worshippers of the ancient type seek a common end in unity with Light of Consciousness, which is beyond the regions of Sun, Moon, and Fire.

It will now be asked what are the general principles which underlie the Yoga practice above described. How is it that the rousing of Kundalinī Shakti and Her union with Shiva effects the state of ecstatic union (Samādhi) and spiritual experience which is alleged? The reader who has understood the general principles recorded in the previous sections should, if he have not already divined it, readily appreciate the answer here given.

In the first place, the preceding section will have indicated that there are two lines of Yoga—namely, Dhyāna or Bhāvanā Yoga, and Kundali Yoga, the subject of this work—and that there is a difference between the two. The first class of Yoga is that in which ecstasy (Samādhi) is attained by intellective processes (Kriyā jnāna) of meditation and the like with the aid, it may be, in the preliminary stage of auxiliary processes of Mantra or Hathayoga<sup>1</sup> (other than the rousing of Kundalī Shakti) and by detachment from the world; the second is that Yoga in which, though intellective processes are not neglected, the creative and sustaining Shakti of the whole body as Kundalinī is actually and truly united with the Lord Consciousness so as to procure for the Yogī a result which the Jnāna-yogī directly gains for himself. The Yogī makes Her introduce Him to Her Lord, and enjoys the bliss of union through Her. Though it is He who arouses Her, it is She who gives Jnāna, for She is Herself that. The Dhyāna-yogī gains what acquaintance with the supreme state his own meditative powers can give him, and knows not the

<sup>1</sup> Such as Prāṇāyāma, Āsana. See *ante*, p. 195.

enjoyment of union with Shiva in and through his fundamental body-power. The two forms of Yoga differ both as to method and result. The Hathayogī in search of Laya regards his Yoga and its fruit as the highest. The Jñānayogī thinks similarly of his own. And in fact Rāja Yoga is generally regarded as the highest form of Yoga. Kundalinī is so renowned that many seek to know Her. Having studied the theory of this Yoga, I have often been asked "whether one can get on without it". The answer is: "It depends upon what you are looking for and on your powers." If you want to rouse Kundalī Shakti to enjoy the bliss of union of Shiva and Shakti through Her, which your capacities do not otherwise allow you to have or if you wish to gain the accompanying powers (Siddhi),<sup>1</sup> it is obvious that this end can only be achieved by the Yoga here described. But if liberation is sought and the Yogī has capacity to attain it without Kundalinī, then such Yoga is not necessary, for liberation may be obtained by pure Jñānayoga through detachment, the exercise, and then the stilling, of the mind without any reference to the central bodily power at all. Indeed perfect Liberation (Nirvikalpa Samādhi) can only be obtained in this way by Rāja Yoga of which Kundalī Yoga is a preliminary method.<sup>2</sup> Samādhi may also be attained on the path of devotion (Bhakti), as on that of knowledge. Indeed, the highest devotion (Parabhakti) is not different from knowledge. Both are realisation. A Dhyāna-Yogī should not neglect his body, knowing that, as he is both mind and matter, each reacts the one upon the other. Neglect or mere mortification of the body is more apt to produce

<sup>1</sup> Thus, by raising Kundalī Shakti to the Manipūra centre, power may (it is said) be acquired over fire.

<sup>2</sup> Subject to Dharma, Yama, Niyama, etc. In any case where the end sought is purely spiritual there is Vairāgya or renunciation.



disordered imagination than a true spiritual experience. He is not concerned, however, with the body in the sense that the Hathayogī is. It is possible to be a successful Dhyāna-Yogī and yet to be weak in body and health, sick, and short-lived. His body, and not he himself, determines when he shall die. He cannot die at will. The ecstasis, which he calls "Liberation while yet living" (Jīvanmukta), is (so it was said to me) not a state like that of real liberation. He may be still subject to a suffering body, from which he escapes only at death, when, he is liberated. His ecstasy is in the nature of a meditation which passes into the Void (Bhāvanā samādhi) effected through negation of thought (Chittavritti) and detachment from the world—a process in which the act of raising the central power of the body takes no part. By his effort<sup>1</sup> the mind, which is a product of Kundalinī as Prakriti Shakti, together with its worldly desires, is stilled, so that the veil produced by mental functioning is removed from Consciousness. In Layayoga Kundalinī Herself, when roused by the Yogī (for such rousing is his act and part), achieves for him this illumination. But why, it may be asked, should one trouble over the body and its central power, the more particularly that there are unusual risks and difficulties involved? The answer has been already given—alleged certainty and facility of realisation through the agency of the power which is Knowledge itself (Jñāna-rūpā shakti); an intermediate acquisition of powers (Siddhi); and both intermediate and final enjoyment. This answer may, however, usefully be developed, as a fundamental principle of the Shākta Tantra is involved.

<sup>1</sup> This makes Rāja Yoga the highest and most difficult of Yogas, for mind is made to conquer itself. In Laya Yoga the conquest is achieved for the Sādhaka by Kundalinī Shakti. He arouses Her and She achieves for him Siddhi. It is easier to arouse Kundalinī than to win by one's thought alone Nirvikalpa Samādhi.

The Shākta Tantra claims to give both enjoyment<sup>1</sup> (Bhukti) in this and the next world, and liberation (Mukti) from all worlds. This claim is based on a profoundly true principle.<sup>2</sup> If the ultimate reality is the one which exists in two aspects of quiescent enjoyment of the Self in liberation from all form and of active enjoyment of objects—that is, as pure Spirit and Spirit in matter—then a complete union with Reality demands such unity in both of its aspects. It must be known both “here” (Iha) and “there” (Amutra). When rightly apprehended and practised, there is truth in the doctrine which teaches that man should make the best of both worlds.<sup>3</sup> There is no real incompatibility between the two, provided action is taken in conformity with the universal law of manifestation. It is held to be false teaching that happiness hereafter can only be had by neglect to seek it now, or in deliberately sought for suffering and mortification. It is the one Shiva who is the supreme blissful experience, and who appears in the form of man with a life of mingled pleasure and pain. Both happiness here and the bliss of liberation here and hereafter may be attained if the identity of these Shivas be realised in every human act. This will be achieved by making every human function, without exception, a religious act of sacrifice and worship (Yajna). In the ancient

<sup>1</sup> As there are persons who always associate with the word “enjoyment” (Bhoga) “beer and skittles,” it is necessary to say that that is not the necessary implication of the word Bhoga, nor the sense in which it is here used. Philosophically, Bhoga is the perception of objects upon which enjoyment, or it may be suffering, ensues. Here any form of sense or intellectual enjoyment is intended. All life in the world of form is enjoyment.

<sup>2</sup> Which it is possible to adopt without approval of any particular *application* to which it may be put. There are some dangerous practices which in the hands of inferior persons have led to results which have given the Shāstra in this respect its ill repute.

<sup>3</sup> “Worlds,” because that is the English phrase. Here, however, the antithesis is between the world (whether as earth or heaven) and liberation from all worlds.

Vaidik ritual enjoyment by way of food and drink was preceded, and accompanied by, ceremonial sacrifice and ritual. Such enjoyment was the fruit of the sacrifice and the gift of the Gods. At a higher stage in the life of a Sādhaka it is offered to the One from whom all gifts come and of whom the Devatās are inferior limited forms. But this offering also involves a dualism from which the highest Monistic (Advaita) Sādhanā of the Shākta-Tantra is free. Here the individual life and the world-life are known as one. And so the Tantrik Sādhaka, when eating or drinking,<sup>1</sup> or fulfilling any other of the natural functions of the body, does so, saying and believing, Shivo'ham ("I am Shiva"), Bhairavo'ham ("I am Bhairava"),<sup>2</sup> Sā'ham ("I am She").<sup>3</sup> It is not merely the separate individual who thus acts and enjoys. It is Shiva who does so *in* and *through* him. Such a one recognises, as has been well said,<sup>4</sup> that his life and the play of all its activities are not a thing apart, to be held and pursued egotistically for its and his own separate sake, as though enjoyment was something to be seized from life by his own unaided strength and with a sense of separateness; but his life and all its activities are conceived as part of the divine action in nature (Shakti) manifesting and operating in the form of man. He realises in the pulsing beat of his heart the rhythm which throbs through, and is the sign of, the universal life. To neglect or to deny the needs of the body, to think of it as something not divine, is to neglect and deny that

<sup>1</sup> Thus in the Shākta ritual the Sādhaka who takes the wine-cup pours the wine as a libation into the mouth of Kundalī Shakti, the Shakti appearing in the form of himself.

<sup>2</sup> A name of Shiva.

<sup>3</sup> That is, the Mother of all appearing in the form of Her worshipper.

<sup>4</sup> By S. J. Arobindo Ghose in the Ārya.



greater life of which it is a part, and to falsify the great doctrine of the unity of all and of the ultimate identity of Matter and Spirit. Governed by such a concept, even the lowliest physical needs take on a cosmic significance. The body is Shakti. Its needs are Shakti's needs; when man enjoys, it is Shakti who enjoys through him. In all he sees and does it is the Mother who looks and acts. His eyes and hands are Hers. The whole body and all its functions are Her manifestation. To fully realise Her as such is to perfect this particular manifestation of Hers which is himself. Man, when seeking to be the master of himself, so seeks on all the planes, physical, mental, and spiritual; nor can they be severed, for they are all related, being but differing aspects of the one all-pervading Consciousness. Who is the more divine, he who neglects and spurns the body or mind that he may attain some fancied spiritual superiority, or he who rightly cherishes both as forms of the one Spirit which they clothe? Realisation is more speedily and truly attained by discerning Spirit in, and as, all being and its activities, than by fleeing from and casting these aside as being either unspiritual or illusory and impediments in the path.<sup>1</sup> If not rightly conceived, they *may* be impediments and the cause of fall, otherwise they become instruments of attainments; and what others are there to hand? And so the Kulārṇava Tantra says: "By what men fall, by that they rise." When acts are done in the right feeling and frame of mind (Bhāva), those acts give enjoyment (Bhukti); and the repeated and prolonged Bhāva produces at length that divine experience (Tattvajñāna) which is liberation. When the Mother is seen *in* all

<sup>1</sup> The first is the Tantrik method of applying Vedāntic truth; the second, the ascetic or Māyāvādin method, with a greatness of its own, but less conforming, I think, to the needs of the *mass* of men.

things, She is at length realised as She is when *beyond* them all.

These general principles have their more frequent application in the life of the world before entrance on the path of Yoga proper. The Yoga here described is, however, also an application of these same principles in so far as it is claimed that thereby both Bhukti and Mukti are attained. Ordinarily it is said that where there is Yoga there is no Bhoga (enjoyment), but in Kaula teaching Yoga is Bhoga and Bhoga is Yoga, and the world itself becomes the seat of liberation ("Yogo bhogāyate, mokshāyate sangsārah").<sup>1</sup>

In Kundalī Yoga enjoyment (Bhoga), and powers (Siddhi) may be had at each of the centres to which the Central Power is brought and by continuance of the practice upward the enjoyment which is Liberation may be had.

By the lower processes of Hathayoga it is sought to attain a perfect physical body which will also be a wholly fit instrument by which the mind may function. A perfect mind again approaches, and in Samādhi passes into, pure Consciousness itself. The Hathayogī thus seeks a body which shall be as strong as steel, healthy, free from suffering, and therefore long-lived. Master of the body, he is master of both life and death. His lustrous form enjoys the vitality of youth. He lives as long as he has the will to live and enjoy in the world of forms. His death is the "death at will," when making the great and wonderfully expressive gesture of dissolution<sup>2</sup> he grandly departs. But it may be said the Hathayogis do get sick

<sup>1</sup> Yogo bhogāyate sākshāt dushkritam sukritāyate  
Mokshāyate hi sangsārah kauladharme kuleshvari.

(Kulārṇava Tantra.)

<sup>2</sup> Sanghāramudrā, the gesture which signifies dissolution, "Now I am about to die".

and die. In the first place, the full discipline is one of difficulty and risk, and can only be pursued under the guidance of a skilled Guru. As the Goraksha Sanghitā says, unaided and unsuccessful practice may lead not only to disease, but death. He who seeks to conquer the Lord of Death incurs the risk on failure of a more speedy conquest by Him. All who attempt this Yoga do not, of course, succeed, or meet with the same measure of success. Those who fail, not only incur the infirmities of ordinary men, but others brought on by practices which have been ill pursued, or for which they are not fit. Those, again, who do succeed, do so in varying degree. One may prolong his life to the sacred age of 84, others to 100, others yet further. In theory, at least, those who are perfected (Siddha) go from this plane when they will. All have not the same capacity or opportunity through want of will, bodily strength, or circumstance. All may not be willing or able to follow the strict rules necessary for success. Nor does modern life offer in general the opportunities for so complete a physical culture. All men may not desire such a life, or may think the attainment of it not worth the trouble involved. Some may wish to be rid of their body, and that as speedily as possible. It is therefore said that it is easier to gain liberation than deathlessness. The former may be had by unselfishness, detachment from the world, moral and mental discipline. But to conquer death is harder than this; for these qualities and acts will not alone avail. He who does so conquer holds life in the hollow of one hand, and if he be a successful (Siddha) Yogī, liberation in the other. He has enjoyment and liberation. He is the Emperor who is master of the world and the possessor of the bliss which is beyond all worlds. Therefore it is claimed by the Hatha-yogī that every Sādhana is inferior to Hathayoga.



The Hathayogī who rouses Kundalinī gains various occult powers (Siddhi) and enjoyment thereby. At every centre to which he leads Kundalinī he experiences a special form of bliss (Ānanda) and gains special powers (Siddhi). If he has Vairāgya for these he carries Her to the Shiva of his cerebral centre, and enjoys the Supreme Bliss, which in its nature is that of Liberation, and which, when established in permanence, is Liberation itself on the loosening of the spirit and body. She who “shines like a chain of lights”—a lightning-flash—in the centre of his body is the “Inner Woman” to whom reference was made when it was said, “What need have I of any outer woman? I have an Inner Woman within myself.” The Vira (“heroic”)<sup>1</sup> Sādhaka, knowing himself as the embodiment of Shiva (Shivo’ham), unites with woman as the embodiment of Shakti on the physical plane.<sup>2</sup> The Divya (“divine”) Sādhaka or Yogī unites within himself his own principles, female and male, which are the “Heart of the Lord” (Hridayam parameshituh)<sup>3</sup> or Shakti, and Her Lord Consciousness or Shiva. It is their union which is the mystic coition (Maithuna) of the Tantras.<sup>4</sup> There are two forms of Union (Sāmarasya)<sup>5</sup>—

<sup>1</sup> See my “Shakti and Shākta”.

<sup>2</sup> The statements in the Tantras that this union is liberation (Mukti) is mere Stuti—that is, praise in the Indian fashion of the subject in hand, which goes beyond the actual fact. The European reader who takes such statements *au pied de la lettre* and ridicules them makes himself (to the knowing) ridiculous. What actually happens in such case is a fugitive bliss, which, like all bliss, emanates from the Great Bliss, but is a pale reflection of it which nowise, in itself, secures immunity from future rebirth. It is the bliss of this lower Sāadhanā, as the union of Kundalinī Shakti with Shiva is that of the higher.

<sup>3</sup> As the Parāpravesikā beautifully calls Her. Yoginīhridaya Tantra says, “She is the heart, for from Her all things issue.”

<sup>4</sup> This, as the Yoginī Tantra says, is the coition (Maithuna) of those who are Yati (who have controlled their passions).

<sup>5</sup> This term indicates the enjoyment which arises from the union of male and female, which may be either of bodies or of their inner principles.

namely, the first, which is the gross (Sthūla), or the union of the physical embodiments of the Supreme Consciousness; and the second, which is the subtle (Sūkshma), or the union of the quiescent and active principles in Consciousness itself. It is the latter which is liberation.

Lastly, what in a philosophical sense is the nature of the process here described? Shortly stated, energy (Shakti) polarises itself into two forms—namely, static or potential (Kundalinī), and dynamic (the working forces of the body as Prāna). Behind all activity there is a static background. This *static centre* in the human body is the central Serpent Power in the Mūlādhāra (root support). It is the power which is the static support (Ādhāra) of the whole body, and all its moving Prānik forces. This centre (Kendra) of power is a gross form of Chit or Consciousness—that is, in itself (Svarūpa) it is Consciousness and by appearance it is a power which, as the highest form of force, is a manifestation of it. Just as there is a distinction (though identity at base) between the supreme quiescent Consciousness and its active power (Shakti), so, when Consciousness manifests as energy (Shakti), it possesses the twin aspects of potential and kinetic energy. In Advaita Vedānta there can be no partition, in fact, of Reality. To the perfect eye of its Siddha the process of becoming is an ascription (Adhyāsa) to the ultimate Real.<sup>1</sup> To the imperfect eye of the Sādhaka—that is, the aspirant for Siddhi (perfected accomplishment)—to the spirit which is still toiling through the lower planes and variously identifying itself with them, becoming is tending to appear,

<sup>1</sup> To the eye of Siddhi, to the spirit who is Udāsīna (simple witness unmindful of the external world), becoming is Adhyāsa and nothing real (in the Indian sense of that term, as used by Śaṅkara). Creation (Sṛishti) is Vivartta, or apparent and not real evolution (Parināma), Adhyāsa is attributing to something that which it does not really possess.

and appearance is real. The Shākta Tantra is a rendering of Vedāntic truth from this practical point of view, and represents the world-process as a polarisation in Consciousness itself. This polarity as it exists in, and as, the body, is destroyed by Yoga, which disturbs the equilibrium of bodily consciousness which is the result of the maintenance of these two poles. In the human body the potential pole of energy, which is the supreme power, is stirred to action, on which the moving forces (dynamic Shakti) supported by it are drawn thereto, and the whole dynamism<sup>1</sup> thus engendered moves upward to unite with the quiescent Consciousness in the highest Lotus.<sup>2</sup> This matter has been so well put by my friend Professor Pramathanātha Mukhyopādhyāya that I cannot improve on his account,<sup>3</sup> and therefore cite it in lieu of giving a further description of my own :

“When you say that Kundalī Shakti is the primordial Shakti *at rest*, I am led to think of an analogy (and it may be more than an analogy) in modern science. Cosmic energy in its physical aspect may be considered either as static or as dynamic, the former being a condition of equilibrium, the latter a condition of motion or change of relative position. Thus a material thing apparently at rest (there being no absolute rest except in pure Consciousness or Chit) should be regarded as energy or Shakti equilibrated, the various elements of it holding one another

<sup>1</sup> The projecting power of consciousness withdraws its projections into the sensual world, and the power of Consciousness merges in Consciousness itself.

<sup>2</sup> Why here, it may be asked, seeing that Consciousness is all pervading? True; but there the tāmasik force of Māyā is at its lowest strength. Therefore Consciousness is reached there.

<sup>3</sup> In a letter to me, in reply to one of mine answering some inquiries made by him as regards this Yoga. He wrote that my letter had suggested certain ideas “on a subject of supreme interest philosophically and practically in the life of a Hindu,” which I reproduce in the text. The bracketed translations of the Sanskrit words are mine.



in check (or, as the mathematicians will say, the algebraic sum of the forces being zero). Of course, in any given case the equilibrium is relative rather than absolute. The important thing to note is this polarisation of Shakti into two forms—static and dynamic.

“In the tissues of a living body, again, the operative energy (whatever the nature of that may be, whether we believe in a special ‘vital force’ or not) polarises itself into two similar forms—anabolic and katabolic—one tending to change and the other to conserve the tissues, the actual condition of the tissues being simply the resultant of these two coexistent or concurrent activities.

“In the mind or experience also this polarisation or polarity is patent to reflection. In my own writings<sup>1</sup> I have constantly urged this polarity between pure Chit and the stress which is involved in it: there is a stress or Shakti developing the mind through an infinity of forms and changes; but all these forms and changes are known as involved in the pure and unbounded ether of awareness (Chidākāsha). This analysis therefore exhibits the primordial Shakti in the same two polar forms as before—static and dynamic—and here the polarity is most fundamental and approaches absoluteness.

“Lastly, let us consider for one moment the atom of modern science. The chemical atom has ceased to be an atom (indivisible unit of matter). We have instead the electron theory. According to this, the so-called atom is a miniature universe very much like our own solar system. At the centre of this atomic system we have a charge of positive electricity round which a cloud of negative charges (called electrons) is supposed to revolve, just as myriads of planets and smaller bodies revolve round the sun. The

<sup>1</sup> “Approaches to Truth,” “The Patent Wonder,” valuable presentations in modern terms of the ancient Vedantic teaching.

positive and the negative charges hold each other in check, so that the atom is a condition of equilibrated energy, and does not therefore ordinarily break up, though it may possibly break up and set free its equilibrated store of energy, as probably it does in the emanations of the radium. What do we notice here? The same polarity of Shakti into a static and a dynamic partner—*viz.*, the positive charge at rest at the centre, and the negative charges in motion round about the centre: a most suggestive analogy or illustration, perhaps, of the cosmic fact. The illustration may be carried into other domains of science and philosophy, but I may as well forbear going into details. For the present we may, I think, draw this important conclusion:

“Shakti, as manifesting itself in the universe, divides itself into two polar aspects—static and dynamic—which implies that you cannot have it in a dynamic form without at the same time having it in a corresponding static form, much like the poles of a magnet. In any given sphere of activity of force we must have, according to this cosmic principle, a static background—Shakti at rest or ‘coiled,’ as the Tantras say.

“Before I proceed, let me point out what I conceive to be the fundamental significance of our Tantric and Pauranic Kālī. This figure or Mūrti is both real and symbolic, as indeed every Mūrti in the so-called Hindu mythology is. Now, the Divine Mother Kālī is a symbol of the cosmic truth just explained. Sadāshiva, on whose breast She dances, nude and dark, is the static background of pure Chit, white and inert (Shavarūpa), because pure Chit is in itself Svaparakāsha (self-manifest) and Nishkriya (actionless). At the same time, apart from and beyond Consciousness there can be nothing—no power or Shakti—hence the Divine Mother stands on the bosom of

the Divine Father. The Mother Herself is all activity and Gunamayī (in Her aspect as Prakriti composed of the Gunas). Her nakedness means that, though She encompasses all, there is nothing to encompass Herself; her darkness means that She is inscrutable, Avāṅ-mānasa-gocharā (beyond the reach of thought and speech). Of course, this is no partition of reality into two (there lies the imperfection of the Sāṅkhya doctrine of Puruṣa and Prakriti, which is otherwise all right), but merely polarisation in our experience of an indivisible fact which is the primordial (Ādyā) Shakti itself. Thus Chit is also Shakti. Shiva is Shakti and Shakti is Shiva, as the Tantras say. It is Gunāshraya (support of Gunas) as well as Gunamaya (whose substance is Gunas); Nirguna (attributeless) as well as Saguna (with attribute), as said in a well-known passage of the Chāṇḍī.

“Your suggestive hint<sup>1</sup> makes the nature of the Kundalī Shakti rather clear to me. You are quite right, perhaps, in saying that the cosmic Shakti is the Samashti (collectivity) in relation to which the Kundalī in the bodies is only the Vyashti (individual): it is an illustration, a reproduction on a miniature scale, a microcosmic plan, of the whole. The law or principle of the whole—that of macrocosmic Shakti—should therefore be found in the Kundalī. That law we have seen to be the law of polarisation into static-dynamic or potential-kinetic aspects. In the living body, therefore, there must be such polarisation. Now, the Kundalī coiled three times and a half at the Mūlādhāra is the indispensable and unfailing static background of the dynamic Shakti operative in the whole body, carrying on processes and working out changes. The body, therefore, may be compared to a magnet with two poles. The Mūlādhāra is the static pole in relation to the rest of

<sup>1</sup> That Kundalinī is the static Shakti.



the body, which is dynamic; the working the body necessarily presupposes and finds such a static support, hence perhaps<sup>1</sup> the name Mūlādhāra, the fundamental support. In one sense, the static Shakti at the Mūlādhāra is necessarily coexistent with the creating and evolving Shakti of the body, because the dynamic aspect or pole can never be without its static counterpart. In another sense, it is the Shakti *left over* (you have yourself pointed this out, and the italics are yours) after the Prithivī—the last of the Bhūtas—has been created, a magazine of power to be drawn upon and utilised for further activity, if there should arise any need for such. Taking the two senses together (yours as well as mine), Shakti at the Mūlādhāra is both coexistent with every act of creation or manifestation and is the residual effect of such act—both cause and effect, in fact—an idea which, deeply looked into, shows no real contradiction. There is, in fact, what the physicist will describe as a cycle or circuit in action. Let us take the impregnated ovum—the earliest embryological stage of the living body. In it the Kundali Shakti is already presented in its two polar aspects: the ovum, which the mother-element represents, one pole (possibly the static), and the spermatozoon, which is the father-element, represents the other (possibly the dynamic).<sup>2</sup> From their fusion proceed those processes which the biologist calls differentiation and integration; but in all this process of creation the cycle can be fairly easily traced. Shakti flows out of the germinal cell (fertilised ovum), seizes upon foreign matter, and assimilates it, and thereby grows in bulk; divides and subdivides itself, and then again co-ordinates all its divided parts into one organic whole. Now in all this

<sup>1</sup> Certainly.

<sup>2</sup> The process of fertilisation is dealt with in the Mātrikābheda Tantra.

we have the cycle. Seizing upon foreign matter is an outwardly directed activity, assimilation is an inwardly directed activity or return current; cell division and multiplication is an outwardly directed operation, co-ordination is inwardly directed;<sup>1</sup> and so on. The force in the germ-cell is overflowing, but also continuously it is flowing back into itself, the two operations presupposing and sustaining each other, as in every circuit. The given stock of force in the germ-cell, which is static so long as the fusion of the male and female elements does not take place in the womb, is the necessary starting-point of all creative activity; it is the primordial cause, therefore, in relation to the body—primordial as well as constantly given, unceasing. On the other hand, the reaction of every creative action, the return current or flowing back of every unfolding overflow, constantly renews this starting force, changes it without changing its general condition of relative equilibrium (and this is quite possible, as in the case of any material system); the force in the germ-cell may therefore be also regarded as a perpetual effect, something left over and set against the working forces of the body. Many apparently inconsistent ideas enter into this conception, and they have to be reconciled.

“1. We start with a force in the germ-cell which is statical at first (though, like a dicotyledon seed, or even a modern atom, it involves within itself both a statical and a dynamical pole; otherwise, from pure rest, involving no possibility of motion, no motion could ever arise). Let this be the Kundalī coiled.

“2. Then there is creative impulse arising out of it; this is motion out of rest. By this, the Kundalī becomes partly static and partly dynamic, or ejects, so to say, a dynamic pole out of it in order to evolve the body, but

<sup>1</sup> This outflow and inflow is a common Tantrik notion.

remaining a static pole or background itself all along. In no part of the process has the Kundalī really uncoiled itself altogether, or even curtailed its three coils and a half. Without this Mūlādhāra Shakti remaning intact no evolution could be possible at all. It is the hinge upon which everything else turns.

“3. Each creative act again reacts on the Mūlādhāra Shakti, so that such reaction, without disturbing the relative rest of the coiled Shakti, changes its volume or intensity, but does not curtail or add to the number of coils. For instance, every natural act of respiration reacts on the coiled Shakti at the Mūlādhāra, but it does not commonly make much difference. But Prāṇāyāma powerfully racts on it, so much so that it awakes the dormant power and sends it piercing through the centres. Now, the common description that the Kundalī uncoils Herself then and goes up the Sushumnā, leaving the Mūlādhāra, should, I think, be admitted with caution. That static background can never be absolutely dispensed with. As you have yourself rightly observed, ‘Shakti can never be depleted, but this is how to look at it.’ Precisely; the Kundalī, when powerfully worked upon by Yoga, sends forth an emanation or ejection in the likeness of Her own self (like the ‘ethereal double’ of the Theosophists and Spiritualists) which pierces through the various centres until it becomes blended, as you point out, with the Mahākundalī of Shiva at the highest or seventh centre. Thus, while this ‘ethereal double’ or self-ejection of the coiled power at the Mūlādhāra ascends the Sushumnā, the coiled power itself does not and need not stir from its place. It is like a spark given from an over-saturated<sup>1</sup> electro-magnetic machine; or, rather, it is like the emanations of radium which do not sensibly detract from the energy contained in it. This last, perhaps,

<sup>1</sup> Overcharged.



is the closest physical parallel of the case that we are trying to understand. As a well-known passage in the Upanishad has it, 'The whole (Pūrṇa) is subtracted from the whole, and yet the whole remains.' I think our present case comes very near to this. The Kundalī at the Mūlādhāra is the whole primordial Shakti in monad or germ or latency: that is why it is coiled. The Kundalī that mounts up the Nāḍī is also the whole Shakti in a specially dynamic form—an eject likeness of the Eternal Serpent. The result of the last fusion (there are successive fusions in the various centres also) in the Sahasrāra is also the whole, or Pūrṇa. This is how I look at it. In this conception the permanent static background is not really depleted, much less is it dispensed with.

"4. When again I say that the volume or intensity of the coiled power can be affected (though not its configuration and relative equilibrium), I do not mean to throw up the principle of conservation of energy in relation to the Kundalī, which is the embodiment of all energy. It is merely the conversion of static (potential) energy into dynamic (kinetic) energy in part, the sum remaining constant. As we have to deal with infinities here, an exact physical rendering of this principle is not to be expected. The Yogī therefore simply 'awakens,' and never creates Shakti. By the way, the germ-cell which evolves the body does not, according to modern biology, cease to be a germ-cell in any stage of the complicated process. The original germ-cell splits up into two: one half gradually develops itself into the body of a plant or animal—this is the somatic cell; the other half remains encased within the body practically unchanged, and is transmitted in the process of reproduction to the offspring—that is, the germ-plasm. Now, this germ-plasm is unbroken through the whole line of propagation. This is Weismann's

doctrine of 'continuity of the germ-plasm,' which has been widely accepted, though it is but an hypothesis."

In a subsequent postscript the Professor wrote :

"1. Shakti being either static or dynamic, every dynamic form necessarily presupposes a static background. A purely dynamic activity (which is motion in its physical aspect) is impossible without a static support or ground (Ādhāra). Hence the philosophical doctrine of absolute motion or change, as taught by old Heraclitus and the Buddhists and by modern Bergson, is wrong ; it is based neither upon correct logic nor upon clear intuition. The constitution of an atom reveals the static-dynamic polarisation of Shakti ; other and more complex forms of existence also do the same. In the living body this necessary static background is Mūlādhāra, where Shakti is Kundalī coiled. All the functional activity of the body, starting from the development of the germ-cell, is correlated to, and sustained by the Shakti concentrated at, the Mūlādhāra. Cosmic creation, too, ending with the evolution of Prithivī Tattva (it is, however, an unending process in a different sense, and there perhaps Henri Bergson, who claims that the creative impulse is ever original and resourceful, is right), also presupposes a cosmic static background (over and above Chidākāsha—ether of Consciousness), which is the Mahākundalī Shakti in the Chinmayadeha (body of Consciousness) of Parameshvara or Parameshvarī (the Supreme Lord in male and female aspect). In the earliest stage of creation, when the world arises only as a mist in Divine Consciousness, it requires, as the principle or pole of Tat (That), the correlate principle or pole of Aham (I) ; in the development of the former, the latter serves as the static background. In our own experiences, too, 'apperception' or consciousness of self is the sustaining background—a string, so to say, which holds together all the loose

beads of our elements of feeling. The sustaining ground or Ādhāra, as the seat of static force, therefore is found, in one form or other, in every phase and stage of creative evolution. The absolute or ultimate form is, of course, Chit-Shakti (Consciousness as power) itself, the unfailing light of awareness about which our Gāyatrī (Mantra) says: 'Which sustains and impels all the activities of Buddhi.' This fact is symbolised by the Kālī-mūrti: not a mere symbol, however.

"2. My remarks about the rising or awakening of the Serpent Power at the Mūlādhāra have been, perhaps, almost of the nature of a paradox. The coiled power, though awakened, uncoiled, and rising, never really stirs from its place; only a sort of 'ethereal double' or 'eject' is unloosed and sent up through the system of centres. Now, in plain language, this ethereal double or eject means the dynamic equivalent of the static power concentrated at the Mūla, or root. Whenever by Prāṇāyāma or Bījamantra, or any other suitable means, the Mūlādhāra becomes, like an electro-magnetic machine, oversaturated (though the Kundalī Shakti at the Mūla is infinite and exhaustless, yet the capacity of a given finite organism to contain it in a static form is limited, and therefore there may be over-saturation), a dynamic or operative equivalent of the static power is set up, possibly by a law similar to Nature's law of induction, by which the static power itself is not depleted or rendered other than static. It is not that static energy at the Mūla wholly passes over into a dynamic form—the coiled Kundalī leaving the Mūla, thus making it a void; that cannot be, and, were it so, all dynamic operation in the body would cease directly for want of a background. The coiled power remains coiled or static, and yet something apparently passes out of the Mūla—viz., the dynamic equivalent. This paradox can perhaps be explained in two ways:



“(a) One explanation was suggested in my main letter. The potential Kundalī Shakti becomes partly converted into kinetic Shakti, and yet, since Shakti, even as given in the Mūla-centre, is an infinitude, it is not depleted : the potential store always remains unexhausted. I referred to a passage in the Upanishad about Pūrṇa. In this case, the dynamic equivalent is a partial conversion of one mode of energy into another. In Laya-yoga (here described) it is ordinarily so. When, however, the infinite potential becomes an infinite kinetic—when, that is to say, the coiled power at the Mūla becomes absolutely uncoiled—we have necessarily the dissolution of the three bodies (Sthūla, Linga, and Kārana—gross, subtle, causal), and consequently Videhamukti (bodiless liberation), because the static background in relation to a particular form of existence has now wholly given way, according to our hypothesis. But Mahākundalī remains ; hence individual Mukti (liberation) need not mean dissolution of Samsāra (transmigrating worlds) itself. Commonly, however, as the Tantra says, ‘Pītvā pītvā punah pītvā,’ etc.<sup>1</sup>

“(b) The other explanation is suggested by the law of induction. Take an electro-magnetic machine ;<sup>2</sup> if a suitable substance be placed near it, it will induce in it an equivalent and opposite kind of electro-magnetism<sup>2</sup> without losing its own stock of energy. In conduction, energy flows over into another thing, so that the source loses and the other thing gains what it has lost, and its gain is similar in kind to the loss. Not so induction. There the source does not lose, and the induced energy is equivalent and opposite in kind to the inducing energy. Thus a

<sup>1</sup> “Having drunk, having drunk, having again drunk,” a passage in the Kulārṇava Tantra signifying not actual drinking (as some suppose), but repeated raising of Kundalīnī.

<sup>2</sup> We may say “Take a magnet” and “magnetism”.

positive charge will induce an equivalent negative charge in a neighbouring object. Now, shall we suppose that the Mūlādhāra, when it becomes over-saturated, induces in the neighbouring centre (say, Svādhishthāna) a dynamic (not static) equivalent?<sup>1</sup> Is this what the rise of the Serpent Power really means? The explanation, I am tempted to think, is not perhaps altogether fantastic."

In reply to this highly interesting and illustrative account of my friend, I wrote suggesting some difficulties in the way of the acceptance of his statement that Kundalī-Shakti did not, in fact, Herself uncoil and ascend, but projected upwards an emanation in the likeness of Her own self. The difficulty I felt was this: In the first place, the Yoga books, to which full credence must be given in this matter, unequivocally affirm that Kundalī Herself does, in fact, ascend. This is borne out by some inquiries made of a Tantrik Pandit very familiar with his Shāstra<sup>2</sup> after the receipt of the letter quoted. As the body of the Yogī still lives, though in an inert corpse-like condition, when consciousness of it is lost, I asked him how the body was sustained when Kundalī left Her central abode. His answer was that it was maintained by the nectar which flows from the union of Shiva and Shakti in the Sahasrāra. This nectar is an ejection of power generated by their union. If Kundalī does not ascend, but a mere emanative spark of Her, how (he further asked) is it that the body becomes cold and corpse-like? Would this follow if the power still remained at its centre, and merely sent forth a dynamic equivalent of itself? There were further difficulties

<sup>1</sup> Here is the seat of the first moving, or Pashyantī Shabda.

<sup>2</sup> Though not practising himself, his brother, from whom he had learnt, was an adept in this Yoga. His statements I have always found of peculiar value. It must, however, be remembered that, however learned or practised a Pandit or Yogī may be, it is possible for him to be ignorant of the scientific implications of his doctrine and practice.

in the theory put forward by my friend, though it may be that there are also difficulties in the acceptance of the statement that the Mūlādhāra is entirely depleted of the great power. I suggested that Kundalī was the static centre of the whole body as a complete conscious organism, and that each of the parts of the body and their constituent cells must have their own static centres, which would uphold such parts and cells; and that the life of the body, as a collection of material particles (from which the general organic consciousness as a whole was withdrawn), was sustained by the nectar which flowed from Kundalī Shakti when in union with Shiva in the Sahasrāra. In reply, Professor P. Mukhopādhyāya dealt with the matter as follows :

“According to my presentation of the case, something—*viz.*, a dynamic equivalent or ‘operative double’—is certainly sent forth from the Mūlādhāra, but this basic centre or seat is not depleted or rendered void of static energy in consequence of that operation. The Mūla (root), as the seat of static or coiled power, can never be dispensed with. It is the *sine qua non* of all functions of the triple body (gross, subtle, causal). It is, so to say, the buffer or base against which any activity of the Jiva (embodied consciousness) must react or recoil, like a naval or any other kind of heavy gun against its base or emplacement. Thus, while the dynamic or uncoiled Shakti ascends the axis, the static or coiled Shakti retains its place at the Mūla, and remains as the very possibility of the dynamic upheaval. The ascending power is simply the dynamic counterpart of the static ground. To say that Kundalī leaves its place and ascends is only to say that it ceases to be Kundalī and becomes dynamic. The ascending power is therefore uncoiled or non-Kundalī power; it is the dynamic expression of the Kundalī power. So far all can



agree. But the question is: Is the Mūla depleted or deprived of all power (especially coiled power) when that dynamical expression leaves it and ascends the axis? Is the dynamic expression wholly at the expense of the static ground? Should the latter cease in order that the former may commence?

"Here, I think, I must answer in the negative. It is a case of power leaving as well as remaining—leaving as dynamic and remaining as static; it is the case of the Kundalī being uncoiled in one aspect or pole and remaining still coiled in another aspect or pole. A paradox, perhaps, but, like most paradoxes, it is likely to be true.

"Is scriptural authority, which, by-the-by, I hold in utmost reverence, really challenged by this interpretation? The nature of the dynamic equivalent and its relation to the static background have been indicated in the previous two communications, and I need not dilate on them. I have claimed throughout that the Mūlādhāra, as the seat of static (*i.e.*, coiled) power, can never be rendered a vacuum in relation to such power except in the circumstances of Videhamukti (bodiless liberation), when the triple body (gross, subtle, causal) must dissolve. I think, also, that the point of view which you have taken can be reconciled with this interpretation of the matter. The Kundalī Shakti is the static aspect of the life of the whole organised body, as you say rightly. The relation between the lives of the individual cells and that of the whole organism is not clearly understood in science. Is the common life a merely mechanical resultant of the lives of the individual cells, or are the lives of the individual cells only detailed manifestations of the common life? In other words, is the common life cause and the cell-lives effects or *vice versa*? Science is not yet settled on this point. As a subscriber to the Shaktivāda (doctrine of Shakti) I am inclined,

however, to give primacy to the common life ; in the germ-cell itself the common life is given in substance, and the whole development of the Jīvadeha (Jīva body) is only the detailed carrying out in particulars of what has been already given in substance, according to the principle of Adrishta (Karma). Nevertheless, I am quite willing to concede to the individual cells lives of semi-independence. 'Semi,' because they require to be sustained to a considerable degree by the life of the whole. Benefit or injury to the life of the whole reacts on the condition of the cells ; the death of the whole life is followed by the death of the cells, and so on.

"Now, in every cell there is, of course, static-dynamic polarity ; in the whole organism, also, there is such polarity or correlation. In the whole organism the static pole or correlate is the coiled power at the Mūlādhāra, and the dynamic correlate is the operative power (the five Prānas—*viz.*, Prāna, Apāna, Samāna, Udāna, and Vyāna), which actually carries on the various functions of the body. Ordinarily, therefore, this dynamic power is distributed over the whole body, vitalising not merely the larger tissues, but the microscopic cells. Now, the devitalisation (as you say) of the body in Kundaliyoga or Shatchakrabhedha is due, I venture to think, not to the depletion or privation of the static power at the Mūlādhāra, but to the concentration or convergence of the dynamic power ordinarily diffused over the whole body, so that the dynamic equivalent which is set up against the static background or Kundali Shakti is only the diffused fivefold Prāna gathered home—withdrawn from the other tissues of the body—and concentrated in a line along the axis. Thus ordinarily the dynamic equivalent is the Prāna diffused over all the tissues ; in Yoga it is converged along the axis, the static equivalent or Kundali Shakti enduring in both cases. Thus also the polarity or

correlation is maintained: in the former case between Shakti at Mūlādhāra and the diffused Prāna; in the latter case between Shakti at Mūla and the converged Prāna along the axis. This will perhaps adequately explain coldness, increased inertia, insensibility, etc., of the rest of the body in Kundalī Yoga of which you write. Commonly in Yoga this withdrawal and convergence of Prāna is incomplete; the residual Prāna, together with the lives of the cells, keeps the body alive, though inert or corpse-like. In the case of complete withdrawal and focussing, the cells will die and the body disintegrate.

“On the other hand, if the coiled power were simply and wholly uncoiled (*i.e.*, dynamised) in Kundalī Yoga, then there should be an excess rather than a defect of vitality all over the body; nothing would be subtracted from the already available dynamic energy of the body, but something would be added to it on account of the static power at the Mūla being rendered kinetic, and going up the axis and influencing neighbouring tissues.

“Hence I should venture to conclude that the static power at the base of the axis, without itself being depleted or rendered other than static, induces or produces a dynamic equivalent which is the diffused Prāna of the body gathered and converged along the axis. The states in the process may thus be summarily indicated:

“1. To begin with, there is coiled power at the base of the axis and its necessary correlate, the dynamic Prāna, diffused all over the body in the five forms.

“2. In Kundalī Yoga some part of the already available dynamic Prāna is made to act at the base of the axis in a suitable manner, by which means the base—or particularly the four-petalled Padma (lotus) which represents this centre—becomes over-saturated, and reacts on the whole diffused dynamic power (or Prāna) of the body by



withdrawing it from the tissues and converging it along the line of the axis. In this way the diffused dynamic equivalent becomes the converged dynamic equivalent along the axis. This is what the rising of the serpent perhaps means.

“(a) In thus reacting, the coiled power has not lost its general equilibrium or static condition.

“(b) The *modus operandi* of this reaction is difficult to indicate, but it is probably (as suggested in my previous communications) either (i) a partial conversion of the infinite coiled power into the sort of influence that can thus gather the diffused Prāna, and converge it in its own resultant line along the axis, or (ii) an inductive action, analogous to electro-magnetic action, by which the Prānas are collected and converged. In this latter case there is no need for conversion of the static energy. We shall have perhaps to choose between, or rather co-ordinate, these two explanations in understanding the *modus operandi*. In mathematical language, the diffused Prāna is a scalar quantity (having magnitude, but no direction), while the converged Prāna is a vector quantity (having both magnitude and definite direction).

“Suppose, lastly, we are witnessing with a Divya-chakshu (inner eye) the progress of Kundalī Yoga. There something like condensed lightning (Taḍit) is rising from the Mūlādhāra, and gathering momentum in going up from Chakra to Chakra, till the consummation is reached at the Paramshivasthāna (abode of the Supreme Shiva). But look back, and behold the Kulakundalini is also there at the Mūla coiled three times and a half round the Svayambhu Linga. She has left and yet remained or stayed, and is again coming back to Herself. Is not this vision supported by scriptural authority and the experience of the Yogī?”

Putting aside detail, the main principle appears to be that, when "wakened," Kundalī Shakti either Herself (or as my friend suggests in Her eject) ceases to be a static power which sustains the world-consciousness, the content of which is held only so long as She "sleeps," and, when once set in movement, is drawn to that other static centre in the thousand-petalled lotus (Sahasrāra), which is Herself in union with the Shiva-consciousness, or the consciousness of ecstasy beyond the world of forms. When Kundalī "sleeps" man is awake to this world. When She "awakes" he sleeps—that is, loses all consciousness of the world and enters his causal body. In Yoga he passes beyond to formless Consciousness.

I have only to add, without further discussion of the point, that practitioners of this Yoga claim that it is higher than any other,<sup>1</sup> and that the Samādhi (ecstasy) attained thereby is more perfect. The reason which they allege is this: In Dhyānayoga ecstasy takes place through detachment from the world and mental concentration, leading to vacuity of mental operation (Vritti), or the uprising of pure Consciousness unhindered by the limitations of the mind.<sup>2</sup> The degree to which this unveiling of consciousness is effected depends upon the meditative powers (Jñānashakti) of the Sādhaka and the extent of his detachment from the world. On the other hand Kundalī, who is all Shaktis, and who is therefore Jñānashakti itself, produces, when awakened by the Yogī, full

<sup>1</sup> I do not say either that this is admitted or that it is a fact. Only he who has had both true spiritual experience and has been through this Yoga can say. I merely here state the facts. See the criticism, *ante*, at p. 277. Another is perhaps suggested by the distinction made in the Buddhist Tantras between natural and artificial Samādhi.

<sup>2</sup> What, I believe, the Christian Scientist calls the "mortal mind". In Indian doctrine mind is a temporal and limited manifestation of the unlimited eternal Consciousness. As the states are different, two terms are better than one.

Jñāna for him. Secondly, in the Samādhi of Dhyāna Yoga there is no rousing and union of Kundalī Shakti, with the accompanying bliss and acquisition of special powers (Siddhi). Further, in Kundalī Yoga there is not merely a Samādhi through meditation, but through the central power of the Jīva, a power which carries with it the forces of both body and mind. The union in that sense is claimed to be more complete than that enacted through mental methods only. Though in both cases bodily consciousness is lost, in Kundalī Yoga not only the mind, but the body in so far as it is represented by its central power (or, may be, its ejection), is actually united with Shiva. This union produces an enjoyment (Bhukti) which the Dhyānayogī does not possess. Whilst both the Divya Yogī and the Vira Sādhaka have enjoyment (Bhukti), that of the former is infinitely more intense, being an experience of Bliss itself. The enjoyment of the Vira Sādhaka is but a reflection of it on the physical plane, a welling up of the true bliss through the deadening coverings and trammels of matter. Again, whilst it is said that both have liberation (Mukti), this word is used in Vira Sādhana in a figurative sense only, indicating a bliss which is the nearest approach on the physical plane to that of Mukti, and a Bhāva or feeling of momentary union of Shiva and Shakti which ripens in the higher Yoga Sādhana into the literal liberation of the Yogī. He, in its fullest and literal sense, has both Enjoyment (Bhukti) and Liberation (Mukti). Hence its claim to be the Emperor of all Yogas.

However this may be, I leave at this point the subject, with the hope that others will continue the inquiry I have here initiated. It, and other matters in the Tantra Shāstra, seem to me (whatever be their inherent value) worthy of an investigation which they have not yet received.

---

A. A.





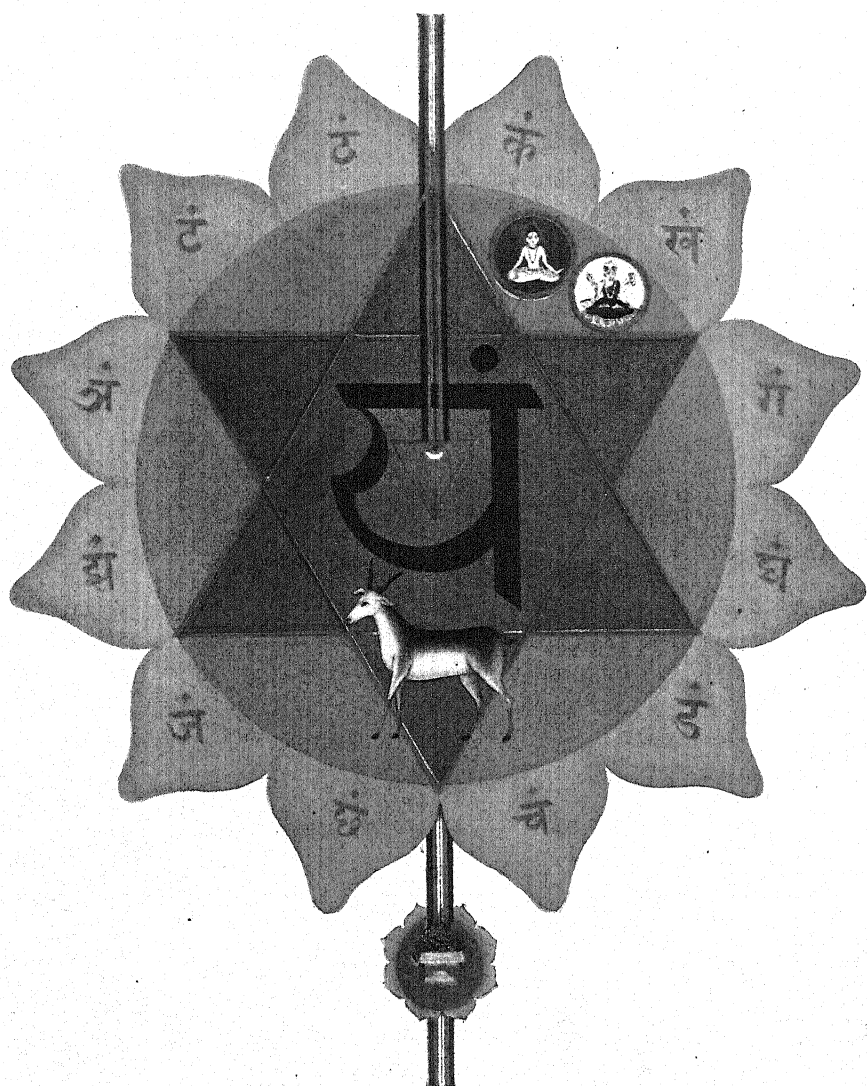


PLATE 5.

# DESCRIPTION OF THE SIX CENTRES

(SHATCHAKRA NIRŪPANA)

## PRELIMINARY VERSE

Now I speak of the first sprouting shoot (of the Yoga plant) of complete realisation of the Brahman, which is to be achieved, according to the Tantras, by means of the six Chakras and so forth in their proper order.

## COMMENTARY

"He alone who has become acquainted with the wealth<sup>1</sup> of the six Lotuses<sup>2</sup> by Mahā-yoga is able to explain the inner principles<sup>3</sup> thereof. Not even the most excellent among the wise, nor the oldest (in experience), is able, without the mercy of the Guru,<sup>4</sup> to explain the inner principles<sup>3</sup> relating to the six Lotuses, replete as they are with the greatness of *Sha*, *Sa*, and *Ha*."<sup>5</sup>

Now, the very merciful Pūrṇānanda Svāmī, wishful to rescue the world sunk in the mire of misery, takes that task upon

<sup>1</sup> Parichita-*shadambhoja-vibhava*.

<sup>2</sup> That is, the *Shat-chakra*; six centres, which are: Mūlādhāra Svādhishṭhāna, Manipūra, Anāhata, Vishuddha, and Ājñā.

<sup>3</sup> Antas-tattva—*i.e.*, relating to the *shat-chakra*.

<sup>4</sup> Kripā-nātha, Lord of Mercy *i.e.*, the Guru.

<sup>5</sup> *Sha*, *Sa*, *Ha*. *Sha*=Final Liberation. *Sa*=Knowledge. *Ha*=Supreme Spirit; also Brahṁā, Viṣṇu, and Shiva, respectively.



himself. He does so to guide Sādhakas;<sup>1</sup> to impart Tattva-jñāna,<sup>2</sup> which leads to Liberation; and also with the desire of speaking of the union of Kundalinī<sup>3</sup> with the six Chakras.<sup>4</sup>

"Now" (Atha).—The force of this particle is to show the connection of this book with the Author's work entitled *Shrī-tattva-chintāmaṇi*, the first five chapters of which deal with the rites and practices preliminary to *Shat-chakranirūpana*.<sup>5</sup> In this book he speaks of the first shoot of the realisation of the Brahman.

Paramānanda (Supreme Bliss) means Brahman, Who, says Shruti, is "Eternal (Nityam) and knowledge (Vijnānam) and Bliss (Ānandam)".

"Following the Tantras" (Tantrānusārena)—i.e., following the authority of the Tantras.<sup>6</sup>

"First sprouting shoot" (Prathamāṅgkura)—i.e., the first steps which lead to realisation of the Brahman. The first cause of such realisation is achieved by knowledge of the six Chakras, the Nādis, and so forth, which is the Tāntrika Yoga Sādhana.

"Complete realisation" (Nirvāha).—The Sanskrit word means "accomplishment"; here, it is the accomplishment of the immediate experiential realisation of the Brahman.<sup>8</sup>

"Achieved by means of the six Chakras and other things" (*Shat-chakrādi-kramodgata*)—i.e., attained by<sup>9</sup> meditating on the

<sup>1</sup> Those who practise Sādhana, or spiritual discipline; here aspirants for Yoga.

<sup>2</sup> Tattva-jñāna=Brahma-jñāna, or Brahman-knowledge.

<sup>3</sup> The Devī as Shabda Brahman (Shabda-brahma-rūpā Kundalinī, v. 2, *post*) in the world of the body (*Pindāṇḍā*), or *Kṣudra-brahmāṇḍa* (microcosm). Verse 10 describes Her as She who maintains all beings in the world by inhalation and exhalation. Unmanifested "sound" assumes the form of *Kundali* in the animal body (vv. 10, 11).

<sup>4</sup> Mūlādhāra, etc.

<sup>5</sup> *Shat-chakra-nirūpana*. Nirūpana=investigation, ascertainment into, and of, the six Chakras. This forms the sixth chapter of Pūrṇānanda's *Shrī-tattva-chintāmaṇi*.

<sup>6</sup> In which is to be found a detailed description of the process here described, known as *Shat-chakra-bheda*, or piercing of the six Chakras.

<sup>7</sup> The "nerves," or channels of energy (see v. 2). Nādi is derived from the root *naḍ*, "motion," and means a channel (*Vivara*).

<sup>8</sup> *Brahma-sākṣātkāra-rūpa-nishpattiḥ*.

<sup>9</sup> "Attained by." This is *Udgata*, which literally means "sprung out of" or "sprouted out of".

six Chakras, *viz.* : Mūlādhāra, Svādhishthāna, Manipūra, Anāhata, Vishuddha, and Ājñā and other things,<sup>1</sup> *viz.* : on the Nādis<sup>2</sup>, the Linggas,<sup>3</sup> the five Elements,<sup>4</sup> Shiva, Shakti, etc., connected with the six Chakras, in their order.

The *order* (Krama) is, first, meditation on them, next awakening of Kundalinī, and Her passage to the Brahma lotus and then Her return therefrom; the union of Shiva and Shakti, etc., and so forth.

"*Order*" (Krama) by which it is attained, and this is the same as Yoga practice.

The Author in substance says: "I speak of the first step (Angkura) of the practice which is the First Cause of the immediate or experiential realisation<sup>5</sup> of the Brahman, brought about by a knowledge of the six Chakras, as is laid down in the Tantras."

<sup>1</sup> According to Shankara, by "other things" are meant the Sahasrāra, etc. This Shankara here and hereafter referred to is a commentator on this work, and not the philosopher Shangkarāchāryya.

<sup>2</sup> See note 2, p. 5.

<sup>3</sup> In three of the Chakras—*viz.*, Svayambhu, Vāna, and Itara.

<sup>4</sup> Vyoma-panchaka.

<sup>5</sup> Brahma-sākṣāt-kāra.

## VERSE 1

In the space outside the Meru,<sup>1</sup> placed on the left and the right, are the two Shirās,<sup>2</sup> Shashī<sup>3</sup> and Mihira.<sup>4</sup> The Nāḍī Sushumnā, whose substance is the threefold Gunas,<sup>5</sup> is in the middle. She is the form of Moon, Sun, and Fire;<sup>6</sup> Her body, a string of blooming Dhūstūra<sup>7</sup> flowers, extends from the middle of the Kanda<sup>8</sup> to the Head, and the Vajrā inside Her extends, shining, from the Medhra<sup>9</sup> to the Head.

## COMMENTARY

Now, Yoga like that which is about to be spoken of cannot be achieved without a knowledge of the six Chakras and the Nāḍīs; the Author therefore describes the relative Nāḍīs in this and the following two verses.

"In the space outside" (Vāhya-pradeshe) the two Nāḍīs. *Shashī* and *Mihira* (Shashī-mihira-shire=the two Nāḍīs or Shirās, Shashī and Mihira). Shashī=Chandra (Moon); Mihira=Sūryya (Sun). These two Nāḍīs, which are in the nature of the Moon and Sun,<sup>10</sup> are the Nāḍīs, Īdā and Pinggalā.

<sup>1</sup> The spinal column.

<sup>2</sup> i.e., Nāḍīs.

<sup>3</sup> Moon—that is, the feminine, or Shakti-rūpā Nāḍī Īdā, on the left.

<sup>4</sup> Sun, or the masculine Nāḍī Pinggalā, on the right.

<sup>5</sup> Meaning either (*v. post*) the Gunas, Sattva, Rajas, and Tamas; or, as "strings," the Nāḍī Sushumnā with the Nāḍī Vajrā inside it, and the Nāḍī Chitrinī within the latter.

<sup>6</sup> That is, as Chitrinī, Vajrinī and Sushumnā.

<sup>7</sup> *Dhatūra fastuos.*

<sup>8</sup> The root of all the Nāḍīs (*v. post*). Kanda=Bulb.

<sup>9</sup> Penis.

<sup>10</sup> Chandrasvarūpinī and Sūryyarūpā.



"*Meru*."—This is the *Meru-danda*, the backbone or spinal column, extending from the *Mūla* (root) or *Mūlādhāra* to the neck. This will be explained later.

"*Placed on the left and the right*" (*Savya-dakshe nishānne*).

"*These two Nādis*."—"The *Īdā* is placed on the left, and the *Pinggalā* on the right of the *Meru*" says the *Bhūta-shuddhi Tantra*. The *Sammohana Tantra*<sup>1</sup> speaks of their likeness to the Sun and Moon as follows :

"The *Īdā Nādi* on the left is pale, and is in the nature of the Moon<sup>2</sup> (*Chandrasvarūpinī*). She is the *Shakti-rūpā Devī*,<sup>3</sup> and the very embodiment of nectar (*Amrita-vigrahā*). On the right is the masculine *Pinggalā*, in the nature of the Sun. She, the great *Devī*, is *Rudrātmikā*,<sup>4</sup> and is lustrous red like the filaments of the pomegranate flower."

These two *Nādis* go upward singly from the *Mūla* (*i.e.*, *Mūlādhāra*), and, having reached the *Ājñā Chakra*, proceed to the nostrils.

The *Yāmala* says: "On its (*i.e.*, the *Meru's*) left and right are *Īdā* and *Pinggalā*. These two go straight up, alternating from left to right and right to left, and, having thus gone round all the *Lotuses*, these auspicious ones proceed to the nostrils."

The above passage shows the twofold and differing positions of the two *Nādis*. They go upward alternating from left to right and right to left, and going round the *Lotuses* (*Padma*) they form a plait and go to the nostrils.

Elsewhere they are described as being placed like bows: "Know that the two *Nādis* *Īdā* and *Pinggalā* are shaped like bows."

Also<sup>5</sup>: "She who is connected with the left scrotum is united with the *Sushumnā*, and, passing near by the right

<sup>1</sup> Ch. iv, 5—6. The seventh verse, which is not quoted by the Commentator, runs: "Inside the *Meru*, she who extends from the *Mūla* to the place of Brahman is the fiery *Sushumnā*, the very self of all knowledge."

<sup>2</sup> Cf. *Rudrayāmala*, Ch. XXVII, v. 51.

<sup>3</sup> *Shakti-rūpā*—the *Devī* as *Shakti* or "female".

<sup>4</sup> *Rudrātmikā*—that is, of the nature of *Rudra* or "male".

<sup>5</sup> Passage is from *Prapanchasāra* (Vol. III, *Tantrik Texts*), Ch. I, vv. 81, 82. There is a variant reading *nādikā* for *nāsikā*.

## VERSE 1

IN the space outside the Meru,<sup>1</sup> placed on the left and the right, are the two Shirās,<sup>2</sup> Shashī<sup>3</sup> and Mihira.<sup>4</sup> The Nādi Sushumnā, whose substance is the threefold Gunas,<sup>5</sup> is in the middle. She is the form of Moon, Sun, and Fire;<sup>6</sup> Her body, a string of blooming Dhūstūra<sup>7</sup> flowers, extends from the middle of the Kanda<sup>8</sup> to the Head, and the Vajrā inside Her extends, shining, from the Medhra<sup>9</sup> to the Head.

## COMMENTARY

Now, Yoga like that which is about to be spoken of cannot be achieved without a knowledge of the six Chakras and the Nādīs; the Author therefore describes the relative Nādīs in this and the following two verses.

"*In the space outside*" (Vāhya-pradeshe) the two Nādīs. *Shashī and Mihira* (Shashi-mihira-shire=the two Nādīs or Shirās, Shashī and Mihira). Shashī=Chandra (Moon); Mihira=Sūryya (Sun). These two Nādīs, which are in the nature of the Moon and Sun,<sup>10</sup> are the Nādīs, Īdā and Pinggalā.

<sup>1</sup> The spinal column.

<sup>2</sup> i.e., Nādīs.

<sup>3</sup> Moon—that is, the feminine, or Shakti-rūpā Nādi Īdā, on the left.

<sup>4</sup> Sun, or the masculine Nādi Pinggalā, on the right.

<sup>5</sup> Meaning either (*v. post*) the Gunas, Sattva, Rajas, and Tamas; or, as "strings," the Nādi Sushumnā with the Nādi Vajrā inside it, and the Nādi Chitrinī within the latter.

<sup>6</sup> That is, as Chitrinī, Vajrinī and Sushumnā.

<sup>7</sup> *Dhatūra fastuos.*

<sup>8</sup> The root of all the Nādīs (*v. post*). Kanda=Bulb.

<sup>9</sup> Penis.

<sup>10</sup> Chandrasvarūpinī and Sūryyarūpā.

"*Meru*."—This is the *Meru-danda*, the backbone or spinal column, extending from the *Mūla* (root) or *Mūlādhāra* to the neck. This will be explained later.

"*Placed on the left and the right*" (*Savya-dakshe nishāṇṇe*).

"*These two Nādis*."—"The *Idā* is placed on the left, and the *Pinggalā* on the right of the *Meru*" says the *Bhūta-shuddhi Tantra*. The *Sammohana Tantra*<sup>1</sup> speaks of their likeness to the Sun and Moon as follows :

"The *Īdā Nādi* on the left is pale, and is in the nature of the Moon<sup>2</sup> (*Chandrasvarūpinī*). She is the *Shakti-rūpā Devī*,<sup>3</sup> and the very embodiment of nectar (*Amṛita-vigrahā*). On the right is the masculine *Pinggalā*, in the nature of the Sun. She, the great *Devī*, is *Rudrātmikā*,<sup>4</sup> and is lustrous red like the filaments of the pomegranate flower."

These two *Nādis* go upward singly from the *Mūla* (*i.e.*, *Mūlādhāra*), and, having reached the *Ājñā Chakra*, proceed to the nostrils.

The *Yāmala* says : "On its (*i.e.*, the *Meru's*) left and right are *Idā* and *Pinggalā*. These two go straight up, alternating from left to right and right to left, and, having thus gone round all the *Lotuses*, these auspicious ones proceed to the nostrils."

The above passage shows the twofold and differing positions of the two *Nādis*. They go upward alternating from left to right and right to left, and going round the *Lotuses* (*Padma*) they form a plait and go to the nostrils.

Elsewhere they are described as being placed like bows : "Know that the two *Nādis* *Īdā* and *Pinggalā* are shaped like bows."

Also<sup>5</sup> : "She who is connected with the left scrotum is united with the *Sushumnā*, and, passing near by the right

<sup>1</sup> Ch. iv, 5—6. The seventh verse, which is not quoted by the Commentator, runs : "Inside the *Meru*, she who extends from the *Mūla* to the place of *Brahman* is the fiery *Sushumnā*, the very self of all knowledge."

<sup>2</sup> Cf. *Rudrayāmala*, Ch. XXVII, v. 51.

<sup>3</sup> *Shakti-rūpā*—the *Devī* as *Shakti* or "female".

<sup>4</sup> *Rudrātmikā*—that is, of the nature of *Rudra* or "male".

<sup>5</sup> Passage is from *Prapanchasāra* (Vol. III, *Tantrik Texts*), Ch. I, vv. 81, 82. There is a variant reading *nādikā* for *nāsikā*.



shoulder-joint, remains bent like a bow by the heart, and having reached the left shoulder-joint passes on to the nose. Similarly, She that comes from the right scrotum passes on to the left nostril."

These two Nādis which come from the left and right scrotum, when they reach the space between the eyebrows, make with the Sushumnā a plaited knot of three (Trivenī) and proceed to the nostrils.

They are also thus described: "In the Idā is the Devī Yamunā, and in Pinggalā is Sarasvatī, and in Sushumnā dwells Gangā.<sup>1</sup> They form a threefold plait<sup>2</sup> united at the root of the Dhvaja,<sup>3</sup> they separate at the eyebrows, and hence it is called Trivenī-yoga, and bathing there<sup>4</sup> yields abundant fruit."

"Whose substance is the threefold Gunas" (Tritaya-gunamayī).—The compound word here used is capable of different interpretations. Reading Guna to mean "a string," it would mean "made up of three strings"—viz., Sushumnā, Vajrā and Chitrinī.<sup>5</sup> These three form one, but considered separately they are distinct. If Guna be read to mean "quality," then it would mean "possessed of the qualities Sattva, Rajas and Tamas". Now, the substance of Chitrinī is Sattva (Sattvagunamayī), of Vajrā, Rajas, and of Sushumnā, Tamas.

"Is in the middle" (Madhye)—i.e., in the middle or inside the Meru.

"She who is inside the Meru from the Mūla to the region of the Brahma-randhra,"<sup>6</sup> etc.

<sup>1</sup> Sammohana Tantra, Ch. II, 13, thus: "In the Idā is the Devī Jāhnavī, and Yamunā is in Pinggalā, and Sarasvatī is in Sushumnā"—all names of Indian sacred rivers.

<sup>2</sup> This is also interpreted to mean that the three Nādis conjoin at the three Granthis—Brahma-granthi, Vishnu-granthi and Rudra-granthi.

<sup>3</sup> The penis.

<sup>4</sup> By "bathing there," etc., in the "rivers" is meant, when the mind is suffused with a full knowledge of this Chakra great benefit is thereby attained.

<sup>5</sup> Sushumnā is the outermost sheath, and Chitrinī the innermost, and within Chitrinī is Brahmanādi, the channel along which Kandali goes.

<sup>6</sup> Sammohana Tantra, II, 7; also occurs in Ch. XXVII, v. 52, of Rudrayāmala.

Tripurā-sara-sāmucchaya says: "She who is within the hollow of the Danda, extending from the head to the Ādhāra" (i.e., Mūlādhāra), and so forth.

Some persons rely on the following passage of the Tantra-chūdāmani, and urge that it shows that the Sushumnā is outside the Meru: "O Shivā, on the left of Meru is placed the Nādi Idā, the Moon-nectar, and on its right the Sun-like Pinggalā. Outside it (Tad-vāhye) <sup>1</sup> and between these two (Tayor madhye) is the fiery Sushumnā."

But this is merely the opinion of these persons. Our Author speaks (in the following verse) of the Lotuses inside the Meru; and as the Sushumnā supports these she must needs be within the Meru.

"Form of Moon, Sun, and Fire" (Chandra-sūryyāgni-rūpā).—Chitrinī is pale, and is the form of the Moon, Vajrinī<sup>2</sup> is Sunlike, and hence has the lustre of the filaments of the pomegranate flower; Sushumnā is fiery, and hence red. The Bhūtaśuddhi Tantra, in describing the Sushumnā, supports these three descriptions. Sushumnā is the outermost and Chitrinī the innermost.

"Inside it, at a height of two fingers' breadth, is Vajrā, and so is Chitrinī; hence it is that Sushumnā is Trigunā; she is tremulous like a passionate woman; she is the receptacle of the three Gunas, Sattva and others, and the very form of Moon, Sun and Fire."

"From the middle of the Kanda to the Head" (Kandamadhyaḥ chhiraśthā).—Kanda is the root of all the Nādis. It is spoken of as follows: "Two fingers above the anus and two fingers below the Medhra<sup>3</sup> is the Kanda-mūla, in shape like a bird's egg, and four fingers' breadth in extent. The Nādis, 72,000 in number, emanate from it." The Nādis come out of this Kanda.

Shiraśthā (placed in the head): By this is to be understood that she ends in the middle of the Lotus of twelve petals which is near the pericarp of the Sahasrāra, hanging downwards in the

<sup>1</sup> If Tad-vāhye be interpreted to mean outside these two, then this apparent contradiction is removed. Tadvāhye is formed either by Tasya vāhye or Tayor vāhye; if the latter, then the meaning would be outside the two. Those who rely upon this passage read Tad-vāhye as equal to Tasya vāhye.

<sup>2</sup> Vajrinī=vajrā.

<sup>3</sup> Medhra=penis.

head. See the opening verse of Pādukā-panchaka : " I adore the twelve-petalled Lotus that is the crown of the Nādi along the channel (Randhra) <sup>1</sup> within which the Kundalī passes."

As the Chitrinī ends here, her Container, Sushumnā, also ends here. If it be taken to mean that she exists above the Sahasrāra, then there will be a contradiction to the description in the fortieth verse, where the Sahasrāra is spoken of as " shining in vacant space " (Shūnyadeshe prakāsham). If Sushumnā passes over it, there can be no vacant space.

There are some who contend that all the three Nādis—Idā, Pinggalā, and Sushumnā—are inside the Meru, and quote the following as their authority from the Nigama-tattva-sāra : " The three Nādis are said to be inside the Meru, in the middle of the back." But this cannot be ; all the Tantras say that the Idā and Pinggalā are outside the Meru, and on the authority of these our Author speaks of their being outside the Meru. Further, if they were inside the Meru they could not be bow-shaped and touch the hip and shoulder joints. The Nigama-tattva-sāra by the " three Nādis " apparently means Sushumnā, Vajrā and Chitrinī, and not Idā, Pinggalā and Sushumnā.

The position of the Sushumnā from the Mūlādhāra to the head is thus described : " Sushumnā goes forward, clinging like a Chavya-creeper <sup>2</sup> to the Meru, and reaching the end of the neck, O Beauteous One, she emerges and deflects, and, supporting herself on the stalk of the Shangkhini, <sup>3</sup> goes towards the region of Brahman (Brahma-sadana)."

Also *cf.* : " The other two are placed like bows. Sushumnā is the embodiment of Pranava ; <sup>4</sup> emerging from the backbone, she goes to the forehead. Passing between the eyebrows and united with Kundalī, <sup>5</sup> she with her mouth <sup>6</sup> approaches the Brahma-randhra."

<sup>1</sup> This channel or passage within Chitrinī is Brahmanādi.

<sup>2</sup> *Tetranthera Apetala* (Colebrooke's Amarakosha).

<sup>3</sup> Nādi of that name ; *v. post.*

<sup>4</sup> Pranavākṛitī—the mantra Ong. This means that Pranava manifests as the Sushumnā.

<sup>5</sup> Devī Kundalini ; *v. ante.*

<sup>6</sup> Her mouth has neared the Brahmarandhra. The locative here is Sāmīpye saptamī—that is, locative in sense of proximity. Sushumnā does not actually reach Brahmarandhra, but goes near it, ending near the twelve-petalled lotus. *Cf. v. I, Pādukāpanchaka.*



By this it becomes apparent that the backbone extends to the end of the back of the neck.

"Supporting herself on the stalk of Shangkhinī" (Shangkhinī-nālam ālambya). Shangkhinī is thus described :

Īshvara said : "Sarasvatī and Kuhu are on either side of Sushumnā ; Gāndhārī and Hastijhvā again are on the right and left of Idā."

And again : "Between Gāndhārī and Sarasvatī is Shangkhinī. The Nādi named Shangkhinī goes to the left ear."

And also again : "Shangkhinī, emerging from the hollow of the throat, goes obliquely to the forehead, and then, O Ambikā,<sup>1</sup> united with and twisted round Chitrinī, she thereafter passes to the head."

Hence she (Shangkhinī) starts from Kanda-mūla, proceeds between Sarasvatī and Gāndhārī and reaches the throat, and then one of her branches proceeds obliquely to the left ear and the other goes to the top of the head.

"Vajrā inside Her" (Madhyame 'syāh)--i.e., inside Sushumnā.

There are some who contend that the Meru-danda extends from the feet to the Brahma-randhra, and quote in support the following passage from Nigama-tattva-sāra : "The bony staff which goes from the feet<sup>2</sup> to the Brahma-randhra is called the Meru-danda of the fourteen Lokas."

But the backbone is the spinal bone (Meru-danda). It extends from the Mūla-kanda to the end of the back of the neck. This is self-evident, and no authority can alter things which are patent. Moreover, it is impossible for one piece of bone to go to the end of the feet, for then the legs could not be bent or stretched. The Meru therefore does not go below the Mūla (Mūlādhāra). The meaning of the passage from the Nigama-tattva-sāra becomes clear if we read Pāda to mean "leg," and not "foot". "Beginning of the pāda" (Pādādi) would then mean "where the legs begin". The sense would then be that the bone which controls the whole body from the feet right up to the head is the Meru-danda, which is like a stick, and begins from the penis two fingers breadth above the Mūla-kanda. The Bhūtaśuddhi Tantra says : "Within it and two fingers' breadth above it are Vajrā and Chitrinī."

<sup>1</sup> "Mother," a title of the Devī.

<sup>2</sup> Pādādi Lit., beginning of the pāda ; v. post.

## VERSE 2

INSIDE her<sup>1</sup> is Chitrinī, who is lustrous with the lustre of the Pranava<sup>2</sup> and attainable in Yoga by Yogis. She (Chitrinī) is subtle as a spider's thread, and pierces all the Lotuses which are placed within the backbone, and is pure intelligence.<sup>3</sup> She (Chitrinī) is beautiful by reason of these (Lotuses) which are strung on her. Inside her (Chitrinī) is the Brahma-nāḍī,<sup>4</sup> which extends from the orifice of the mouth of Hara<sup>5</sup> to the place beyond, where Ādi-deva<sup>6</sup> is.

## COMMENTARY

*"Inside Her"* (Tanmadhye)—i.e., inside Vajrā.

*"Lustrous with the lustre of the Pranava"* (Pranava-vilasitā).—She absorbs the luminous character of the Pranava in Ajnā-chakra when she passes through it. Cf. v. 37, *post*.

*"Like a spider's thread"* (Lūtā-tantūpameyā).—She is fine like the spider's thread.

*"She pierces all the Lotuses," etc.* (Sakala-sarasijān meru-madhyāntara-sthān bhittvā dedīpyate).—She pierces the pericarp of the six Lotuses, and shines like a thread strung with gems.

<sup>1</sup> That is, inside Vajrā, which is, again, within Sushumnā.

<sup>2</sup> The Mantra "Om".

<sup>3</sup> Shuddhabodhasvarūpā. From her is derived Jnāna by those who are pure (Shangkara).

<sup>4</sup> The Brahmanāḍī is not a Nāḍī separate from Chitrinī, but the channel in the latter.

<sup>5</sup> Shiva; here the Svayambhu-lingga.

<sup>6</sup> The Parama Bindu: v. *ib*. The Brahmanāḍī reaches the proximity of, but not the Ādi-deva Himself.

There is a passage quoted as from the fourth Kānda of the Kalpa-Sūtra, and explained to mean: "In the hollow channel within Chitrinī are six Lotuses, and on the petals of these the Mahādevī Bhujanggī move about (viharanti)."

But this text, as it has given a plural verb to Bhujanggī<sup>1</sup> in the singular, seems to be incorrect. But if it be said that it is the word of Shiva, and that the plural is used as singular, it would then have to be understood that the locative in the phrase "in the channel within Chitrinī" is used as an instrumental, and the correct meaning of the passage would in that case be "that Bhujanggī goes along the channel within Chitrinī. And as She passes in her upward movement She pierces the Chakras, and moves about on the petals of the Chakras". Or it may also mean "that Bhujanggī goes along the hollow of the Chitrinī, and moves about on the petals of the six Lotuses within Sushumnā, and at length goes to Sahasrāra".

From the above authority it is not to be concluded that the six Lotuses are in the hollow of Chitrinī.<sup>2</sup>

"*Inside her*" (Tan-madhye).—Within Chitrinī is Brahmanādi. The word Nādi here means a channel (Vivara). It is derived from the root Nad, motion. The word Brahmanādi means the channel by which Kundalinī goes from the Mūlādhāra to the place of Parama-shiva. Kundalinī is a form of the Shabda-Brahman.<sup>3</sup> From this it is certain that the inside of Chitrinī is hollow, and there is no other Nādi inside her.

"*The orifice of the mouth of Hara*" (Hara-mukha-kuhara).—The orifice at the top of the Svayambhu-lingga in the Mūlādhāra. Ādideva is the supreme Bindu in the pericarp of the thousand-petalled Lotus.

The rest of the verse requires no explanation.<sup>4</sup>

<sup>1</sup> Lit., "Serpent," a name of Kundalinī.

<sup>2</sup> Vishvanātha, quoting from Māyā Tantra, says that all the six lotuses are attached to the Chitrinī (Chitrinī-grathitang).

<sup>3</sup> Shabda-Brahma-rūpā Kundalinī. The Shabdabrahman (see Introduction) is the Chaitanya in all beings.

<sup>4</sup> Shankara reads this verse in a slightly modified form, but the meaning is practically the same, the modifications being of a verbal character only.



## VERSE 3

SHE<sup>1</sup> is beautiful like a chain of lightning and fine like a (lotus) fibre, and shines in the minds of the sages. She is extremely subtle; the awakener of pure knowledge; the embodiment of all Bliss, whose true nature is pure Consciousness.<sup>2</sup> The Brahma-dvāra<sup>3</sup> shines in her mouth. This place is the entrance to the region sprinkled by ambrosia, and is called the Knot, as also the mouth of Sushumnā.

## COMMENTARY

By this Shloka she is further described :

*"Fine like a (lotus) fibre and shines"* (Lasat-tantu-rūpā)—  
i.e., She is luminous, albeit fine like the fibre in the lotus-stalk; she shines because of the presence of Kundalinī.

*"Embodiment of all bliss"* (Sakala-sukha-mayī).—Sukha is here used as the equivalent of Ānanda, which means Spiritual Bliss. She is the source of all Bliss.<sup>4</sup>

*"Whose true nature is pure consciousness"* (Shuddha-bodha-svabhāvā).—Shuddha-bodha is Tattva-jñāna, She whose Nature<sup>5</sup> is pure Consciousness.

<sup>1</sup> That is, Chitrinī, the interior of which is called the Brahma-nāḍī.

<sup>2</sup> Shuddha-bodha-svabhāvā.

<sup>3</sup> See Commentary.

<sup>4</sup> Because, according to Vishvanātha, She drops nectar, and therefore contains all kinds of bliss. Shankara says it is also capable of the interpretation, "It is blissful to all".

<sup>5</sup> Sva-bhāva is interpreted by Kālicharana to mean one's nature. Shankara interprets the word to mean the Jñāna which is the Paramātmā, or, in other words, divine or spiritual Jñāna. According to Shankara, the reading is Shuddha-bhāva-svabhāvā.

"*Brahma-dvāra*"<sup>1</sup> is the entrance and exit of Kundalinī in her passage to and from Shiva.

"*Her mouth*" (Tadāsyē)—the mouth of Brahmanādī, the orifice in the mouth of Hara.

"*This place*" (Tadetat)—i.e., the place near the entrance.

"*The entrance to the region sprinkled by ambrosia*" (Sudhādhāra-gamya-pradesha).—The region which is sprinkled by the ambrosia (Sudhā) which flows from the union<sup>2</sup> of Parama Shiva and Shakti, and which is attained by the help of Shiva and Shakti dwelling in the Mūlādhāra.

"*Knot*" (Granthi-sthānam).—The place of the union of Sushumnā and Kanda.<sup>3</sup>

"*Is called*"—that is, by those versed in the Āgamas.

<sup>1</sup> Door of Brahman.

<sup>2</sup> Sāmarasya, a term which is ordinarily applied to sexual union (Strīpungyogāt yat saukhyang tat sāmasyam)—here and elsewhere, of course, used symbolically.

<sup>3</sup> The root of all the Nāḍīs; see v. 1, ante.

## VERSE 4

Now we come to the Ādhāra Lotus.<sup>1</sup> It is attached to the mouth of the Sushumnā, and is placed below the genitals and above the anus. It has four petals of crimson hue. Its head (mouth) hangs downwards. On its petals are the four letters from Va to Sa, of the shining colour of gold.

## COMMENTARY

After having described the Nādis, the Author describes the Mūlādhāra Chakra in detail in nine verses beginning with the present.

*"It is attached to the mouth of Sushumnā"* (Sushumnāsyalagnam).—The petals<sup>2</sup> are on four sides of the place where the Kanda<sup>3</sup> and Sushumnā meet.

*"Below the genitals and above the anus"* (Dhvajādhogudorddhvam).—From below the root of the genitals to Sushumnā.

*"Four petals of crimson hue"* (Chatuh-shonapatram).—The four petals are red in colour. Shona is the crimson colour of the red lotus.

*"On its petals are the four letters from Va to Sa"* (Vakārādisāntairiyutam veda<sup>4</sup>-varnaih).—The four letters are Va, Sha (palatal), Sha (cerebral), and Sa.<sup>5</sup> On each of the petals of the six

<sup>1</sup> That is, Mūlādhāra-chakra, so called from its being at the root of the six Chakras; see hence to v. 12, *post*.

<sup>2</sup> See Introduction.

<sup>3</sup> V. p. 7, *ante*.

<sup>4</sup> Veda-varna: Veda stands for "four". There are four Vedas, and the learned sometimes use the word Veda to mean four—*i.e.*, the number of the Vedas.

See Introduction.



Lotuses the letters of the alphabet are to be meditated upon, going round in a circle from the right (*Dakshināvartena*). *Cf.* *Vishvasāra Tantra* : "The petals of the Lotuses are known to contain the letters of the alphabet, and should be meditated upon as written in a circle from the right to the left."

## VERSE 5

IN this (Lotus) is the square region (Chakra) of *Prithivī*,<sup>1</sup> surrounded by eight shining spears. It is of a shining yellow colour<sup>3</sup> and beautiful like lightning, as is also the Bija of *Dharā*<sup>4</sup> which is within.

## COMMENTARY

In the pericarp of this Lotus is the square region of *Prithivī*, which is described in detail. On the eight sides of the square are eight shining spears. The region is of yellow colour.

Cf. "O Thou of dulcet speech, in the *Mūlādhāra* is the four-cornered region of *Dharā*, yellow in colour and surrounded by eight spears (*Shūla*) like *Kulāchalas*."

*Kulāchala* is by some interpreted to mean the breast of a woman. According to this view, the tips of these spears are shaped like a woman's breasts. Others understand by the expression the seven Kula Mountains.<sup>5</sup>

Cf. *Nirvāṇa Tantra*: "O *Devī*, the seven Kula Mountains viz., *Nilāchala*, *Mandara*, *Chandra-shekhara*, *Himālaya*, *Suvela*,

<sup>1</sup> Earth element, which is that of this Chakra. The form of this tattva is a square.

<sup>2</sup> The *Aṣṭa shūla* are shown thus :



<sup>3</sup> The colour of the earth element which presides in this Chakra. Each Tattva manifests the form, colour, and action, of its particular vibration.

<sup>4</sup> That is, the Bija of *Prithivī*, the earth Tattva or "Lang". See Introduction.

<sup>5</sup> *Mahendro Malayāḥ Sahyāḥ Shuktimān Rikshaparvatāḥ Vindhyash cha Pāripātrash cha saptaita kulaparvatāḥ* (quoted in *Shabdastomamahānidhi*). Some read *Pāripūtrah* in place of *Pāripātrah*. *Shankara* says that the spears are here because the Chakra is inhabited by *Dākinī*, who is one of the great *Bhairavīs*.

Malaya, and Suparvata—dwell in the four corners.” According to this notion, the eight spears are likened to the seven Kula Mountains on Earth.

“*Within it*” (Tad-angke).—Inside the region of Prithivi (Dharā-maṇḍala) is the Bīja of Earth—viz., “Lang”. This Bīja is also of a yellow colour. The phrase “shining yellow colour” (Lasat-pīta-varṇa) is descriptive of the Bīja also. So it has been said :

“Inside it is the Aindra Bīja (Bīja of Indra),<sup>1</sup> of a yellow colour, possessed of four arms, holding the thunder in one hand, mighty<sup>2</sup> and seated on the elephant Airāvata.”<sup>3</sup>

<sup>1</sup> The Bīja of Indra and the Bīja of Earth are the same.

<sup>2</sup> Mahā-bāhu, “possessed of great long arms”—sign of prowess. Cf. Ājānu-lambita-bāhu (arms reaching the knees).

<sup>3</sup> The elephant of Indra. This and other animals figured in the Chakras denote both qualities of the Tattva and the Vehicles (Vāhana) of the Devatā therein. See Introduction.



## VERSE 6

ORNAMENTED with four arms<sup>1</sup> and mounted on the King of Elephants,<sup>2</sup> He carries on his lap<sup>3</sup> the child Creator, resplendent like the young Sun, who has four lustrous arms, and the wealth of whose lotus-face is fourfold.<sup>4</sup>

## COMMENTARY

This is the Dhyāna of the Dharā Bija. The Bija of Dharā or Prithivī is identical with that of Indra.

"On his lap" (Tad-angke)—i.e., in the lap of Dharā Bija. The sense of this verse is that the Creator Brahmā dwells in the lap of Dharā Bija. By "angka" (lap) is to be understood the space within the Bindu of Dharā Bija. Cf. "In the Mūlādhāra is the Dharā Bija, and in its Bindu dwells Brahmā, the image of a Child, and the King of the Immortals<sup>5</sup> is mounted on an Elephant."

The above quoted passage, it is urged, means "the King of the Immortals is in the lap of Dharā Bija." But according to our view as the Dharā Bija and the Indra Bija are the same, their identity is here spoken of; for it is also said "the letters of the Mantra are the Devatā; the Devatā is in the form of the Mantra (Mantra-rūpinī)."

Also cf. Nirvāna Tantra: "O beautiful one, the Indra Bija is below the genitals. The very perfect and beautiful dwelling of Brahma is above Nāda, and there dwells Brahmā the Creator,<sup>6</sup> the Lord of creatures.<sup>7</sup>

<sup>1</sup> These two adjectival phrases qualify Dharā Bija.

<sup>2</sup> Airāvata.

<sup>3</sup> That is, the Bindu of the Bija (Dharā) or "Lang". This is explained *post*.

<sup>4</sup> Brahmā is represented with four heads.

<sup>5</sup> i.e., Indra Deva.

<sup>6</sup> Srishtikartā.

<sup>7</sup> Prajā-pati.

By "above Nāda" in this passage, we must understand that the abode of Brahmā is within the Bindu which is above Nāda. Some read "left of the genitals," and thus there is a difference of opinion. The Shāradā says that the Ādhāras are various according to different views.

"*Four lustrous arms*" (Lasad-veda<sup>1</sup>-bāhu).—Some interpret the Sanskrit compound word to mean "in whose arms shine the four Vedas Sāma and others," thus thinking of Brahmā as being possessed of two arms only. But Brahmā is nowhere described as holding the Vedas in his hands, and that he should be meditated upon as having four arms is clear from the following passage in Bhūta-shuddhi Tantra :

"Know, O Shivā, that in its lap is the four-armed, red-coloured child<sup>2</sup> Brahmā, who has four faces and is seated on the back of a swan."<sup>3</sup>

"*The wealth of whose lotus-face is fourfold*" (Mukhāmbhoja-lakshmīh chatur-bhāga-bhedah).—By this is to be understood that Brahmā has four faces.

Some read the passage as "Chatur-bhāgaveda"; thus read the meaning practically is the same. If the Sanskrit text is read "Mukhāmbhoja-lakshmī-chatur-bhāgaveda," the meaning would be, "the four different Vedas enhance the beauty of his lotus-faces".<sup>4</sup>

As opposed to the opinion that Brahmā holds the four Vedas in his arms, the Vishva-sāra Tantra in the Brāhmī-dhyāna says : "Meditate on Brāhmī (Shakti) as red in colour and garbed in the skin of the black antelope, and as holding the staff,<sup>5</sup> gourd,<sup>6</sup> rosary of Rudrāksha beads,<sup>7</sup> and making the gesture dispelling fear."<sup>8</sup> And in the Sapta-shati Stotra<sup>9</sup> it has been said that

<sup>1</sup> Veda is used to mean four, there being four Vedas.

<sup>2</sup> I.e., Hiranya-garbha.

<sup>3</sup> Hangsa, or, as some say, goose or flamingo. See Woodroffe's "Garland of Letters" p. 155.

<sup>4</sup> The allusion is to the belief that the four Vedas came out of the four mouths of Brahmā.

<sup>5</sup> Danda.

<sup>6</sup> Kamandalu.

<sup>7</sup> Aksha-sūtra.

<sup>8</sup> That is, the Abhaya-mudrā. The hand is uplifted, the palm being shown to the spectator. The four fingers are close together, and the thumb crosses the palm to the fourth finger.

<sup>9</sup> Mārkaṇḍeya Chandī.

Shiva and Shakti are to be meditated upon as having the same weapons.

Also *cf.* Yāmala: "The Ādi-Mūrti<sup>1</sup> should be meditated upon as making the gestures of dispelling fear and granting boons,<sup>2</sup> as also holding the Kundikā<sup>3</sup> and rosary of Rudrāksha beads, and adorned with fine ornament."

This is how She should be meditated upon. The rest requires no explanation.

Brāhmī Shakti.

<sup>2</sup> That is, the Varadamudrā, the hand being held in the same position as in note 8, p. 19, but with the palm held horizontally instead of vertically.

<sup>3</sup> Kamandalu: a vessel with a gourd-shaped body, and handle at the top, used for carrying water, generally by ascetics.



## VERSE 7

HERE dwells the Devī Dākinī<sup>1</sup> by name; her four arms shine with beauty, and her eyes are brilliant red. She is resplendent like the lustre of many Suns rising at one and the same time.<sup>2</sup> She is the carrier of the revelation of the ever-pure Intelligence.<sup>3</sup>

## COMMENTARY

In this Shloka the Author speaks of the presence of Dākinī Shakti in the Ādhāra-padma. The sense of this verse is that in this Lotus the Devī Dākinī dwells.

*"She is the Carrier of the revelation of the ever-pure Intelligence"*<sup>4</sup> (Prakāśham vahantī sadā-shuddha-buddheh)—that is, she, Dākinī Shakti, enables the Yogī to acquire knowledge of the Tattva (Tattva-jñāna). By meditating on her, which is part of Yoga practice, one acquires Tattva-jñāna. This Devī is the presiding Divinity of this region.

*Cf.* "The mouth<sup>5</sup> (the lotus) has the letters Va, Sha (palatal), Sha (lingual), and Sa, and is presided over by Dākinī."

<sup>1</sup> Dākinī and the other Shaktis of this class are in some Tantras called the Queens of the Chakras, and in others the door-keepers thereof.

<sup>2</sup> That is, according to Vishvanātha, she is very red.

<sup>3</sup> Shuddha-buddhi—i.e., Tattva-jñāna.

<sup>4</sup> If the word "sadā" is read separately from "shuddha-buddhi," it becomes an adverb qualifying "vahantī," and the passage would then mean that "she ever carries revelation of Divine Knowledge".

<sup>5</sup> Vaktra. This is possibly the transcriber's mistake for "Padma" = lotus.

“*Dākinī*, *Rākinī*, *Lākinī*, *Kākinī*, as also *Shākinī* and *Hākinī*, are the queens of the six respective Lotuses.”<sup>1</sup> Elsewhere is given the *Dhyāna* of *Dākinī* thus: “Meditate on her, the red, the red-eyed *Dākinī*, in the *Mūlādhāra*, who strikes terror into the hearts of *Pashus*,<sup>2</sup> who holds in her two right hands the Spear<sup>3</sup> and the *Khatvāṅga*,<sup>4</sup> and in her two left hands the Sword<sup>5</sup> and a drinking-cup filled with wine. She is fierce of temper and shows her fierce teeth. She crushes the whole host of enemies. She is plump of body, and is fond of *Pāyasāna*.<sup>6</sup> It is thus that she should be meditated upon by those who desire immortality.” Elsewhere she is described as “bright with a *Tilaka*<sup>7</sup> of vermillion, her eyes ornamented with collyrium, clad in black (antelope’s skin) and decked with varied jewels,” etc.

On the authority of the above passage, which occurs in a *Dhyāna* of *Dākinī*, she should be meditated upon as clad in black antelope skin.

The *Devas* *Brahmā* and others are to be meditated upon as having their faces down or up according to the frame of mind (*Bhāva*) of the *Sādhaka*.

The *Shāktānanda-taranginī*<sup>8</sup> quotes the following from the *Māyā Tantra* :

“*Pārvatī* asked : How can they be in the Lotuses which have their heads downward bent ?

<sup>1</sup> The *Shāktānanda-taranginī* places them in a different order. See P. K. Shāstrī’s edition, p. 75.

<sup>2</sup> The unilluminated. See Introduction to Author’s *Mahānirvāṇa*.

<sup>3</sup> *Shūla*.

<sup>4</sup> A staff surmounted by a human skull.

<sup>5</sup> *Khadga*, a kind of sword used in the sacrifice of animals. Some read *Kheta*.

<sup>6</sup> A kind of milk pudding made of rice boiled in milk with ghee and sugar.

<sup>7</sup> Here the mark borne by woman between the eyebrows showing that her husband is living—an auspicious mark. The *Saubhāgyaratnākara* says that *Dākinī* abides in *Tvak Dhātu*.

<sup>8</sup> Fourth chapter ; *Prasanna Kumāra Shāstrī*’s edition, pp. 78, 79. The passage in the text is incompletely quoted.

"Mahādeva said : The Lotuses, O Devī, have their heads in different directions. In the life of action<sup>1</sup> they should be thought of as having their heads downward, but in the path of renunciation<sup>2</sup> they are always meditated upon as having their heads upward turned."

The rest is clear.

<sup>1</sup> Pravṛtti-mārga : the outgoing path as distinguished from the Nivṛtti-mārga, or path of return to the Parabrahman.

<sup>2</sup> Nivṛtti-mārga.



## VERSE 8

NEAR the mouth of the Nāḍī called Vajrā, and in the pericarp (of the Ādhāra Lotus), there constantly shines the beautifully luminous and soft, lightning-like triangle which is Kāmarūpa,<sup>1</sup> and known as Traipura.<sup>2</sup> There is always and everywhere the Vāyu called Kandarpa,<sup>3</sup> who is of a deeper red than the Bandhujīva flower,<sup>4</sup> and is the Lord of Beings and resplendent like ten million suns.

## COMMENTARY

In this Shloka is described the triangle in the pericarp of the Mūla-Chakra.

"Near the mouth of the Nāḍī called Vajrā" (Vajrākhyā-vaktradeshe).—The mouth of the Vajrā is two fingers above that of the Sushumnā and below the base of the genitals.

"The triangle known as Traipura" (Trikonam traipurā-khyam).—The triangle is so called because of the presence of the Devī Tripurā within the Ka inside the triangle, and the letter Ka is the chief letter of the Kāmabīja.<sup>5</sup>

Cf. Shāktānanda-taranginī<sup>6</sup>: "Inside dwells the Devī Sundarī,<sup>7</sup> the Paradevatā."

<sup>1</sup> See Commentary, *post*.

<sup>2</sup> This triangle, says Vishvanātha, citing Gautamīya Tantra, is Ichchhājñānakriyātmaka—that is, the powers of Will, Knowledge, and Action. See Introduction.

<sup>3</sup> A form of the Apāna vāyu. Kandarpa is a name of Kāma the Deva of Love.

<sup>4</sup> *Pentapetes Phoenicea*.

<sup>5</sup> That is, the Mantra "Kling"; in Tantrarāja Shiva speaking to Devī says, "letter Ka is Thy form." The Nityapūjāpaddhati, p. 80, mentions in this connection "Kang," the Vija of Kāminī. See Introduction.

<sup>6</sup> When dealing with the Kakāra-tattva, p. 165, Prasanna Kumāra Shāstrī's edition.

<sup>7</sup> Sundarī—i.e., Tripura-sundarī, a name of the Devī. See Tantrarāja (Tantrik texts, VIII, Ch. 4—6).

"Soft" (Komala)—i.e., oily and smooth.

"Kāma-rūpa"<sup>1</sup> : that by which Kāma is caused to be felt—i.e., it is Madanāgārātmaka.<sup>2</sup>

Cf. "The triangle should be known as the charming Shaktipīṭha."

This triangle is above the Dharā-vīja. Cf. Sammohana Tantra, speaking of Dharā-vīja: "Above it (Dharā-vīja) are three lines—Vāmā, Jyeshthā, and Raudrī."

"Kandarpa."—The presence in the Trikona of the Kandarpa-vāyu is here spoken of. It is *everywhere* (samantāt) that is extended throughout the triangle.

"Lord of Beings" (Jīvesha).—So called because the continuance of life depends on Kāma or Kandarpa.

It is said that "In the Kanda (heart) region dwells Prāna; and Apāna dwells in the region of the anus". The air in the region of the anus is Apāna, and Kandarpa Vāyu accordingly is a part of Apāna Vāyu.<sup>3</sup> It is also said that<sup>4</sup> "Apāna draws Prāna, and Prāna draws Apāna—just as a falcon attached by a string is drawn back again when he flies away; these two by their disagreement prevent each other from leaving the body, but when in accord they leave it."

The two Vāyus Prāna and Apāna go different ways, pulling at one another; and neither of them, therefore, can leave the body, but when the two are in accord—that is, go in the same direction—they leave the body. Kandarpa Vāyu, being a part of Apāna, also pulls at Prāna Vāyu, and prevents the latter from escaping from the body; hence Kandarpa Vāyu is the Lord of Life.

In v. 10 the Author describes Kundalinī as "She who maintains all the beings of the world by Inspiration and Expiration."<sup>5</sup> He himself has thus said that Prāna and Apāna are the maintainers of animate being.

<sup>1</sup> Shankara defines this as "the embodiment of the devotee's desire" (Bhaktābhilāṣha-svarūpam).

<sup>2</sup> Chamber of Madana (Deva of Love)—the Yoni.

<sup>3</sup> Vāyu here is a name for a manifestation of Prāna, the five most important of such manifestations being Prāna, Apāna, Samāna, Vyāna, Udāna. See Introduction.

<sup>4</sup> This is an oft-repeated passage (Shāktānanda, p. 5).

<sup>5</sup> The Inspired and Expired breath is Hangsaḥ.

## VERSE 9

INSIDE it (the triangle) is Svayambhu<sup>1</sup> in His Lingga-form,<sup>2</sup> beautiful like molten gold, with His head downwards. He is revealed by Knowledge<sup>3</sup> and Meditation,<sup>4</sup> and is of the shape and colour of a new leaf. As the cool rays of lightning and of the full moon charm, so does His beauty. The Deva who resides happily here as in Kāshī is in form like a whirlpool.<sup>5</sup>

## COMMENTARY

In this verse he speaks of the presence of the Svayambhulingga in the triangle.

“*Svayambhu in his Lingga-form*” (Lingga-rūpi svayambhu) —i.e., here dwells the Shivalingga whose name is Svayambhu.

“*Beautiful like molten gold*” (Druta-kanaka-kalā-komala).—His body has the soft lustre of molten gold.

“*His head downwards*” (Pashchimāsya).—Cf. Kālī-kulāmrita : “There is placed the great Lingga Svayambhu, who is ever blissful, his head downward, active when moved by Kāma Bija.

“*Revealed by Knowledge and Meditation.*” (Jnāna-dhyāna-prakāsha).—Whose existence is apprehended by us by Knowledge (Jnāna) and Meditation (Dhyāna). By Jnāna we realise the attributelessness, and by Dhyāna the attributefulness (of the Brahman). Such is Svayambhu.

<sup>1</sup> “Self-originated,” “self-existent,” the Shiva Lingga of that name.

<sup>2</sup> As the human phallus.

<sup>3</sup> Jnāna.

<sup>4</sup> Dhyāna.

<sup>5</sup> This refers to a depression on the top of the Lingga.



"*The shape and colour of new leaves*" (Prathama-kishalayākārārūpa).—By this is conveyed the idea that the shape of the Svayambhu Lingga is tapering like a new unopened leaf-bud. Like the pistil inside the Champaka flower, it is broad at the bottom and tapers to a point at the end; this also shows that the Svayambhu-lingga is of a blue-green colour (Shyāma).

Cf. Shāktānanda-taranginī: "O Maheshāni, meditate inside it (the triangle) upon the Svayambhu-lingga, who holds his head with an aperture therein downward—the beautiful and blue-green Shiva (Shivang shyāmala-sundaram)."

In the Yāmala occurs the following passage: "Meditate upon the very beautiful celestial triangle (Trikona) in the Mūlādhāra; within its three lines is Kundalī, charming like ten million lightning flashes in the dark blue<sup>1</sup> clouds."

This passage, which describes Kundalī as "lightning in the dark blue clouds", goes to show that the Svayambhu-Lingga is also blue; but Nīla (blue) and Shyāma (dark green) belong to the same category, and hence there is no contradiction.

"*As cool rays of lightning and of the full moon charm so does His beauty*" (Vidyut-pūrnēndu-bimba-prakarakara<sup>2</sup>-chaya-snigdhasantāna-hāsī).—As the strong light of the moon and of lightning emits no heat, so is the light which emanates from the Svayambhu-linga cool and pleasing, bringing gladness into the hearts of men.

"*The Deva who resides happily here as in Kāshī*"<sup>3</sup> (Kāshī-vāsi vilāsi).—Kāshī is the place sacred to Shiva, his favourite abode. By these two adjectives it is implied that the Svayambhu in the Ādhāra Lotus is happy as He is in His form of Vishveshvara in Kāshī, and He is as pleased to be here as at Kāshī. "Vilāsi" may also mean amorous because it has been said above, "moved by Kāma Bija". Vilāsi is indicative of His Lordship of the Universe.<sup>4</sup>

"*Like a whirlpool*" (Sarid-āvarta-rūpa-prakāra).—The whirling water on its outer edge creates a depression in the

<sup>1</sup> Nīla.

<sup>2</sup> Vishvanātha for Kara (ray) reads Rasa—that is, the nectar flowing from the Moon.

<sup>3</sup> Benares or Bārānasī.

<sup>4</sup> The Universe is His Vilāsa or Līlā.

middle and the centre thereof is raised like the shape of a conch.<sup>1</sup>

This Svayambhu is placed on the Kāma-bīja. This has been said in Kālī-Kulāmṛita: "Surrounded by the filaments of the lotus, is the Shringāta<sup>2</sup> and over this is the beautiful Mahā-lingga Svayambhu, with an opening on the top, ever happy, holding his head downwards, and active when moved by the Kāma-bīja."

Elsewhere the following occurs: "There, in the pericarp, is the above-mentioned Dākinī, and the triangle (Trikona) within which is a small aperture and the red Kāma-bīja. There is also the Svayambhu Lingga, his head downward and of a ruddy hue." This is, however, a different conception.

<sup>1</sup> Shankara says that he is so described because of his restless motion.

<sup>2</sup> The triangular pyramidal seat of Kāma.

VERSES 10 AND 11 <sup>1</sup>

OVER it <sup>2</sup> shines the sleeping *Kundalinī*, fine as the fibre of the lotus-stalk. She is the world-bewilderer,<sup>3</sup> gently covering the mouth of Brahma-dvāra <sup>4</sup> by Her own. Like the spiral of the conch-shell, Her shining snake-like form goes three and a half times round Shiva,<sup>5</sup> and her lustre is as that of a strong flash of young strong lightning. Her sweet murmur is like the indistinct hum of swarms of love-mad bees.<sup>6</sup> She produces melodious poetry and Bandha <sup>7</sup> and all other compositions in prose or verse in sequence or otherwise <sup>8</sup> in Sanskrita, Prākṛita and other languages. It is She who maintains all the beings of the world by means of inspiration and expiration,<sup>9</sup> and shines in the cavity of the root (Mūla) Lotus like a chain of brilliant lights.

<sup>1</sup> Shangkara, unlike Kālicharana, has annotated the two verses separately.

<sup>2</sup> Svayambhu Lingga—that is, round It with Her body and over It with Her head.

<sup>3</sup> *Kundalinī* is the Shakti whereby the Māyik world exists, at rest. In the *Kūrma Purāna* Shiva says: "This Supreme Shakti is in me, and is Brahman itself. This Māyā is dear to me, by which this world is bewildered." Hence the Devi in the *Lalitā* is called "Sarvamohinī" (all-bewildering).

<sup>4</sup> See Commentary.

<sup>5</sup> Shivopari.

<sup>6</sup> Vishvanātha says She makes this sound when awakened. According to Shangkara, this indicates the Vaikhari state of *Kundalinī*.

<sup>7</sup> Is a class of literary composition in which verse is arranged in the manner of a diagram or picture.

<sup>8</sup> Bhedakrama and Atibhedakrama.

<sup>9</sup> Vishvanātha quotes *Dakṣiṇāmūrti* as stating that during day and night man breathes in and out 21,600 times, taking both expiration and inspiration as the unit. See Introduction.



## COMMENTARY

In these two verses the author speaks of the presence of Kundalinī Shakti in the Svayambhu Lingga. It is the Devi Kundalinī who maintains the existence of individual beings (Jiva, Jivātmā) by the functions of inspiration and expiration. She places them in individual bodies; She produces the humming sound resembling that of a swarm of bees, and is the source of Speech and She, as described below, dwells in the triangular hollow in the pericarp of the Mūlādhāra Lotus resting upon the Svayambhu Lingga.

*"Shines fine as the fibres of the lotus-stalk"* (Bisa-tantu-sodara-lasat-sūkshmā)—i.e., She is fine like the fibre of the lotus-stalk.

*"World-bewilderer"* (Jagan-mohinī)—i.e., She is Māyā in this world.

*"Gently."*<sup>1</sup>—Madhuram.

*"The mouth of Brahma-dvāra"* (Brahma-dvāra-mukha)—the hollow on the head of Svayambhu Lingga.

*"A strong flash of young lightning"* (Navīna-chapalā-mālā-vilāsāspadā).—Lit., "possessed of the wealth of a strong flash of young lightning." In youth every thing and person shows the characteristic qualities in a state of vigorous perfection. Hence a "young flash of lightning" means a strong flash.

*"She produces melodious poetry etc."* (Komalakāvya-bandda-rachanā-bhedātibheda-krama).—This shows the mode in which words are produced. The soft music produced by a combination of soft and melodious words descriptive of beauty, virtue, etc., in all its modulations, resulting from perfection of composition and regularity and irregularity in the disposition of words. By *Bandha* is here meant pictorial poetical composition in prose or verse arranged to look like a lotus (Padmabandha) a horse (Ashvabandha) and so on; and by *Atibheda* the author alludes to all the words in Sangskṛita and Prākṛita. By using the word "order, sequence," the author emphasises the fact that these compositions and words come out in the order laid down in the Shāstras. Kundalinī produces,

<sup>1</sup> Madhuram : this is used as an adjective, according to Shankara, and means sweet. He says She is drinking nectar by the Brahma-dvāra; as the nectar is coming through it, the Brahma-dvāra is sweet.

both at random, and in set forms. Kundalinī produces words, Sangskṛita and Prākṛita, distinct and indistinct. She is the source from which all sound emanates.

*Cf.* Shāradā<sup>1</sup>: "Upon the bursting (unfolding) of the supreme Bindu arose unmanifested Sound<sup>2</sup> (Avyakta-rava). It assumed the form of Kundali in living bodies, and manifested itself in prose and verse by the aid of the letters of the Alphabet (lit., the essence of the letters)."

By "Prose and Verse" all forms of speech are meant.

It has distinctly been said in Kādimata<sup>3</sup>: "By the action of the Ichchhā-Shakti of the Ātmā acting on Prāṇa-vāyu there is produced in the Mūlādhāra the excellent Nāda (Sound) called Parā.<sup>4</sup> In its ascending movement it is thrown upward and opening out in the Svādhishthāna,<sup>5</sup> it receives the name of Pashyantī; and again gently led up as before-mentioned, it becomes united in the Anāhata with Buddhi-tattva, and is named Madhyamā. Going upward again, it reaches the Vishuddha in the throat, where it is called Vaikhari; and from there it goes on towards the head, (upper part of, the throat, the palate, the lips, the teeth. It also spreads over the tongue from root to tip, and the tip of the nose; and remaining in the throat, the palate, and the lips, produces by

<sup>1</sup> Ch. I, second line of v. 11 and v. 14, the intermediate verses are omitted. These run as follows: "That sound is called, by those versed in the Āgamas, Shabdabrahman. Some teachers define Shabdabrahman to mean Shabdārtha, others (grammarians) define it to mean Shabda; but neither of them is correct, because both Shabda and Shabdārtha are Jada (unconscious things). In my opinion, Shabdabrahman is the Chaitanya of all beings." The Āgama in the text is Shruti; Rāghava quotes Shangkarāchāryya in Prapanchasāra, which speaks of men versed in Shruti. Chaitanya is the Brahman considered as the essence of all beings—that is, Chit and Shakti, or Chit in manifestation.

<sup>2</sup> That is, the Principle or Cause of Sound. See Introduction.

<sup>3</sup> Tantrarāja (Vols. VIII and XII. Tantrik Texts), Ch. XXVI, vv. 5—9.

<sup>4</sup> At pp. 120—122, Vol. II, Tantrik Texts, Vishvanātha speaks of Parā, Pashyantī, and the others Shaktis. The form of Nāda, says the *Manoramā*, should be known from the Guru. This Ichchhā-Shakti is Kālamayī.

<sup>5</sup> Pashyantī is sometimes associated with Manipūra. See Introduction.

the throat and the lips the letters of the Alphabet from A to Kṣha.”<sup>1</sup>

It is needless to quote more.

Elsewhere has Kundalinī been thus described : “Meditate upon Devī Kundalinī, who surrounds the Svayambhu-Lingga, who is *Shyāmā* and subtle, who is Creation itself,<sup>2</sup> in whom are creation, existence, and dissolution,<sup>3</sup> who is beyond the universe<sup>4</sup> and is consciousness<sup>5</sup> itself. Think of Her as the One who goes upwards.”<sup>6</sup>

Also : “Meditate upon the Devī Kundalinī as your *Ishta-devatā*,<sup>7</sup> as being ever in the form of a damsel of sixteen in the full bloom of her first youth, with large and beautifully formed breasts, decked with all the varied kinds of jewels, lustrous as the full moon, red in colour, with ever restless eyes.”<sup>8</sup>

“Red (Raktā) as regards Sundarī”, so says the Author of the *Shāktānandataranginī*. Kundalinī, as a matter of fact should always be meditated upon as red (Raktā) in colour.<sup>9</sup>

*Shyāmā* (which ordinarily denotes “colour”) is here meant to signify something different. In all Tantras and all Tāntrika collections Kundalinī is described to be like lightning. “*Shyāmā* is the name given to a woman who is warm in winter and cool in summer, and has the lustre of molten gold.”<sup>10</sup> This is what is

<sup>1</sup> The sense of this, says the *Manoramā*, is that Nāda which has four stages (*Avasthāchatuṣṭayātmaka*) does after passing through the different centres mentioned in the Text assume the form of the 51 letters.

<sup>2</sup> *Sriṣhtirūpā*.

<sup>3</sup> *Sriṣhti-sthiti-layātmikā*.

<sup>4</sup> *Vishvātītā*. She is not only immanent, but transcends the universe.

<sup>5</sup> *Jñāna-rūpā*.

<sup>6</sup> *Ūrdhvhavāhinī*, for Kundalinī ascends to the *Sahasrāra*.

<sup>7</sup> *Ishta-deva-svarūpinī*. The *Ishtadevatā* is the particular Devatā of the Sādhaka's worship.

<sup>8</sup> These in women indicate a passionate nature.

<sup>9</sup> The *Shāktānandataranginī* says : She is only to be meditated upon as red only when the object of worship is Tripurā. The text may also be read as meaning that “red” is an attribute applicable to Shri Sundarī—that is, the Devī Tripurasundarī.

<sup>10</sup> This is a quotation from the *Alaṅkāra Shāstra* (Rhetoric).



meant here and colour is not intended. Thus the apparent discrepancy is removed.

The Kangkāla-mālinī Tantra describes *Kundalinī* in the *Brahma-dvāra*, and before the piercing of the *Chakras*, thus : "She, the Brahman Itself, resplendent like millions of moons rising at the same time, has four arms and three eyes. Her hands make the gestures<sup>1</sup> of granting boons and dispelling fear, and hold a book and a *Vīṇā*.<sup>2</sup> She is seated on a lion, and as She passes to her own abode<sup>3</sup> the Awe-inspiring One (*Bhīmā*) assumes different forms."

<sup>1</sup> That is, the *Mudrās* *Vara* and *Abhaya* ; *v. ante*, pp. 19, 20.

<sup>2</sup> The musical instrument of that name.

<sup>3</sup> The *Mūlādhāra*.

## VERSE 12

WITHIN it<sup>1</sup> reigns dominant Parā,<sup>2</sup> the Shri Parameshvari, the Awakener of eternal knowledge. She is the Omnipotent Kalā<sup>3</sup> who is wonderfully skilful to create, and is subtler than the subtlest. She is the receptacle of that continuous stream of ambrosia which flows from the Eternal Bliss. By Her radiance it is that the whole of this Universe and this Cauldron<sup>4</sup> is illumined.

## COMMENTARY

He is now speaking of the Staff-like Parā Shakti, who is like a straight thread above Kundalinī, who is coiled round Svayambhu-Lingga. The Shri Parameshvari, whose radiance illumines this Universe<sup>5</sup> and its cauldron, dwells in the Svayambhu Lingga above where Kundalinī is coiled and holds supreme sway.

"Omnipotent" (Paramā).—She is the Māyā who is able to do that which is impossible.<sup>6</sup>

<sup>1</sup> Svayambhu lingga, round which Kundalī is coiled.

<sup>2</sup> According to Shankara, Parā is in Kundalinī. She is called Brahmānī by Vishvanātha, who quotes the Svachchhandasanggraha. In Kundalinī is the Parā state of Shabda.

<sup>3</sup> *Vide post.*

<sup>4</sup> Katāba—that is, the lower half of the Brahmānda, and as such cauldron-shaped.

<sup>5</sup> Brahmānda—egg of Brahmā.

<sup>6</sup> So the Devī Purāna (Ch. XLV), speaking of this power of the Supreme, says :

Vichitra-kāryyakāranā chintitātīphalaprādā  
Svapnendrajālaival loke māyā tena prakirtitā.

Paramā may also mean Parang miyate anayā iti Paramā—i.e., She by whom the Supreme "is measured," in the sense (for the Supreme is

"*Kalā*" is a form of *Nāda Shakti* (*Kalā Nāda-shakti-rūpā*); and inseparate from *Kundalinī*.<sup>1</sup>

The *Shāktānanda-tarangginī* says: "*Kalā* is *Kundalinī*, and She, *Shiva* has said, is *Nāda-shakti*." <sup>2</sup>

And it has also been elsewhere said: "Above it, meditate in your mind on *Chitkalā* united with *Ī* (*Lakshmi*) who is tapering of shape like the flame of a lamp, and who is one with *Kundali*."

*Cf.* *Kālikā-Shruti*: "Man becomes freed of all sins by meditating upon *Kundalinī* as within, above, and below the flame, as *Brahmā*, as *Shiva*, as *Sūra*,<sup>3</sup> and as *Parameshvara* Himself; as *Vishnu*, as *Prāna*, as *Kālāgni*,<sup>4</sup> and as *Chandra*."<sup>5</sup>

By "within the flame" is meant the excellent *Kalā* (= *Nādarūpā*) above *Kundalinī*'s threefold coil. This is what has been said by the author of this *Lalitārahasya*.

"*She (Parā) is wonderfully skilful to create*" (*Ati-kushalā*)—i.e., She it is who possesses the wonderful skill and power of creation.

"*She is the receptacle of that continuous stream of ambrosia flowing from Eternal Bliss (Brahman)*" (*Nityānanda-paramparā-tigulāt-piyūsha-dhārā-dharā*).—By *Eternal Bliss* (*Nityānanda*) is meant the *Nirguna* or *Attributeless Brahman*. *Paramparā* means "connected step by step". From *Nityānanda*, which is *Nirguna Brahman*, there arises (in Its aspect as) *Saguna Brahman*; from *Saguna Brahman*, *Shakti*; from *Shakti*, *Nāda*; from *Nāda*, *Bindu*; and from *Bindu*, *Kundalinī*.<sup>6</sup> *Chit-kalā* is another form of *Kundalinī*. It is thus that the ambrosia comes step by step to *Parameshvarī*, the *Chitkalā*. She is *Nityānandaparamparā*—that is, She belongs to the chain of emanation from *Nityānanda* downwards; and She is

immeasurable) that She who is one with the Supreme, is formative activity. See Introduction. *Vishvanātha*, quoting an unnamed *Tantra*, says that this *Māyā* is within *Kundalinī*, and this *Paramā* is *Paramātmāsvārūpā*.

<sup>1</sup> *Kundalīnyabheda-sharīrīnī*.

<sup>2</sup> *Nāda-shakti*=*Shakti* as *Nāda*. See Introduction.

<sup>3</sup> *Sūra*=*Sūryya*, or Sun.

<sup>4</sup> The fire which destroys all things at the time of dissolution (*Pralaya*).

<sup>5</sup> Moon.

<sup>6</sup> See Introduction,



Ativigalat-pīyūsha-dhārādhārā—that is, She is the receptacle of the stream of ambrosia which flows copiously from Nityānanda.<sup>1</sup>

This compound word may be interpreted to mean that She holds the copious flow of ambrosia caused by her union with the Brahman. From Nityānanda this nectar comes to Para-Bindu, and passes through the Ājnā Chakra, Vishuddha Chakra, etc., till it reaches the Mūlādhāra, and this nectar is that of which She is the receptacle. To interpret it to mean this, the entire word is read as one.

<sup>1</sup> That is, if the compound be read in two sections—viz., Nityānanda-paramparā, and then separately, Ativigalatpīyūshadhārādhārā. The translation adopted in the text is that which is referred to in the paragraph which follows.

## VERSE 13

By meditating thus on Her who shines within the Mūla Chakra, with the lustre of ten million Suns, a man becomes Lord of speech and King among men, and an Adept in all kinds of learning. He becomes ever free from all diseases, and his inmost Spirit becomes full of great gladness. Pure of disposition by his deep and musical words, he serves the foremost of the Devas.<sup>1</sup>

## COMMENTARY

In this verse the Author speaks of the benefit to be derived from meditating on Kundalinī. By *Mūla Chakra* is meant the Mūlādhāra. "It is the root of the six Chakras—hence its name."

"*Within*" (Mūla-chakrāntara-vivara-lasat-koti-sūryya-prakāsham).—She shines in the Mūlādhāra Chakra like ten million suns shining at one and the same time.

"*His deep and musical words*" (Vākyaih kāvya-prabandhaiḥ).—His speech is musical and full of meanings, as in a poetical composition.

"*He serves*" (Sevate).<sup>2</sup>—He uses his words in hymns of praise and for purposes of a like nature. He pleases them by words of adoration.

"*All the foremost of the Devas*" (Sakala-sura-gurūn).—The word *Guru* here means excellent, and the Author by *Sura-gurūn* means Brahmā, Vishnu, and Shiva, the principal Devas. Amara says that "adding the words Singha (lion), Shārdūla (tiger), Nāga (serpent), etc., to a male name implies excellence".

<sup>1</sup> That is, Brahmā, Vishnu, Shiva, etc.

<sup>2</sup> That is by his mastery over words he becomes like to Brihaspati *Guru* of the Devas (Shangkara).

## SUMMARY

The Mūlādhāra is a Lotus of four petals. The petals are red, and have the letters Va, Sha (palatal), Sha (cerebral), Sa, in colours of gold. In the pericarp is the square Dharā-maṇḍala surrounded by eight spears, and within it and in the lower part is the Dharā-bija<sup>1</sup> who has four arms and is seated on the elephant Airāvata. He is yellow of colour, and holds the thunderbolt<sup>2</sup> in his hands. Inside the Bindu of the Dharā-bija is the Child Brahmā, who is red in colour, and has four hands with which he holds the staff,<sup>3</sup> the gourd,<sup>4</sup> the Rudrākṣa rosary, and makes the gesture which dispels fear.<sup>5</sup> He has four faces. In the pericarp there is a red lotus on which is the presiding Divinity of the Chakra (Chakrādhishthātrī), the Shakti Dākinī. She is red and has four arms, and in her hands are Shūla,<sup>6</sup> Khatvāṅga,<sup>7</sup> Khadga,<sup>8</sup> and Chashaka.<sup>9</sup> In the pericarp there is also the lightning-like triangle, inside which are Kāma-vāyu and Kāma-bija,<sup>10</sup> both of which are red. Above this is the Svayambhu Lingga which is Shyāma-varṇa,<sup>11</sup> and above and round this Lingga is Kundalinī coiled three and a half times, and above this last upstands, on the top of the Lingga, Chit-kalā.<sup>12</sup>

(This is the end of the first section.)<sup>13</sup>

<sup>1</sup> "Lang."

<sup>2</sup> Vajra.

<sup>3</sup> Danda.

<sup>4</sup> Kamandalu.

<sup>5</sup> Abhayamudrā; v. 19, ante, n. 8.

<sup>6</sup> Spear.

<sup>7</sup> Skull-mounted staff.

<sup>8</sup> Sword. Khadga is a heavy sacrificial sword.

<sup>9</sup> Drinking-cup.

<sup>10</sup> "Kling."

<sup>11</sup> Its colour.

<sup>12</sup> Described in v. 12 as another form of Kundalinī.

<sup>13</sup> Prakaraṇa. The commentator divides the text and his commentary into eight sections.



## VERSE 14

THERE is another Lotus<sup>1</sup> placed inside the *Sushumnā* at the root of the genitals, of a beautiful vermilion colour. On its six petals are the letters from Ba to Purandara,<sup>2</sup> with the Bindu<sup>3</sup> superposed, of the shining colour of lightning.

## COMMENTARY

Having described the *Mūlādhāra*, he describes the *Svādhishthāna Chakra* in five verses beginning with the present. This verse says that at the root of the genitals there is, distinct from the *Mūlādhāra*, another Lotus, of a beautiful vermilion colour.

*"Placed inside the Sushumnā"* (*Saushumna*<sup>4</sup> -*madhyaghatitam*).—The place of this Chakra or Padma is within *Sushumnā*.

*"At the root of the genitals"* (*Dhvaja-mūladeshe*).

*"Of a beautiful vermilion colour"* (*Sindūra-pūra-ruchirārūna*).—This Lotus is of the charming red colour of vermilion.

*"On its six petals"* (*Angga-chhadaih*).—It is surrounded by its six petals which are the letters.<sup>5</sup>

<sup>1</sup> That is, the *Svādhishthāna Chakra*. See Introduction.

<sup>2</sup> The letter La; *v. post*.

<sup>3</sup> The *Anusvāra*.

<sup>4</sup> *Saushumna*: Shangkara reads this word to mean the *Brahmanādi* which is within *Sushumnā*, and says that the suffix "in" by which the change is affected is used in the sense of "relating to," and not "placed within".

<sup>5</sup> *V. ante*, Introduction.

"*The letters*" (Bādyaiḥ savindu-lasitaiḥ Purandarāntaiḥ).— By Purandara is meant the letter La, it being the Bija of Purandara or Indra. Each of these letters from Ba to La is on each petal of the lotus. They have the Bindu over them, and are of the shining colour of lightning. The above may also mean that the lustre of the letter is caused by their union with the Bindus placed over them.

## VERSE 15

WITHIN it<sup>1</sup> is the white, shining, watery region of Varuna, of the shape of a half-moon,<sup>2</sup> and therein, seated on a Makara,<sup>3</sup> is the Bija Vang, stainless and white as the autumnal moon.

## COMMENTARY

Here the Author speaks of the presence of the watery region of Varuna in the pericarp of the Svādhishthāna. This watery region (Ambhoja-mandalam) is in shape like the half-moon (Ardhendirūpalasitam), and is luminously white (Vishadaprakāsham).

The Shāradā says: "The region of water is lotus (shaped) that of earth is four-cornered <sup>4</sup> and has the thunderbolt (Vajra) and so forth." Rāghava-bhāṭṭa,<sup>5</sup> in describing it, says: "Draw a half-moon, and draw two Lotuses on its two sides." The Great Teacher <sup>6</sup> says that "the region of water is like the light of the Lotus-united Half-Moon".

Then he speaks of the Varuna-bija. This Bija is also white, and is seated on a Makara, which is the Carrier<sup>7</sup> of Varuna. He has the noose in his hand.

<sup>1</sup> Svādhishthāna.

<sup>2</sup> Water is the element of this Chakra, which is represented by the crescent.

<sup>3</sup> An animal of a legendary form, somewhat like an alligator. See Plate.

<sup>4</sup> Ch. I, v. 24, Chaturasram; *see qu*, for ordinarily the Mandala is semicircular.

<sup>5</sup> The famous Commentator on the Shāradā-tilaka.

<sup>6</sup> Apparently Shangkarāchāryya, Prapanchasāra (Tantrik Texts, vol. III) i, 24.

<sup>7</sup> Vāhana.



*Cf.* “(Meditate) upon the white Bija of Varuna (within the Lotus). Varuna is seated on a Makara, and carries the noose (Pāsha). And above him<sup>1</sup> (that is, in the Bindu) meditate on Hari<sup>2</sup> who is blue of colour (Shyāma) and four-armed.”

The Va in Varuna Bija belongs to the Ya class—*i.e.*, to the group Ya, Ra, La, Va. This becomes clear from the arrangement of the letters in Kulākula Chakra and in Bhūtalipi Mantra.

The rest is clear.

<sup>1</sup> Tadūrddhyam. See Comm. to next verse.

<sup>2</sup> Vishnu.

## VERSE 16

MAY Hari, who is within it,<sup>1</sup> who is in the pride of early youth, whose body is of a luminous blue beautiful to behold, who is dressed in yellow raiment, is four-armed, and wears the Shrī-vatsa,<sup>2</sup> and the Kaustubha,<sup>3</sup> protect us !

## COMMENTARY

The Author here speaks of the presence of Vishnu in the Varuna Bija.

" *Within it* " (Angkadeshakalita)—i.e., in the Bindu above Varuna Bija, in the same way as Brahmā is in the lap of Dharā Bija. The same explanation applies by analogy to the description of the other Lotuses.

" *Whose body, etc.* " (Nīla-prakāsha-ruchira-shriyam).—Lit., He possesses the enchanting beauty of blue effulgence ; i.e., his body is of a luminous blue beautiful to behold.

" *Wears Shrīvatsa and Kaustubha.* "—The following is his Dhyāna in the Gautamiya Tantra : " On his heart is the gem Kaustubha, lustrous as ten thousand Suns shining at the same

<sup>1</sup> i.e., Vishnu is within " the lap " of the Bindu of Vang.

<sup>2</sup> Lit., Favourite of Shri or Lakshmi—an auspicious curl on the breast of Vishnu and his Avatāra, Krishna. It is said to symbolically represent Prakṛiti. See Ahirbudhnya Samhitā, 52, 92, citing also the Astrabhūṣana Adhyāya of Vishnu Purāna, I, 22.

<sup>3</sup> A great gem worn by Vishnu, which is said to symbolically signify the souls (see authorities in last note). These are said to be united with the Kaustubha of the Lord (Vishnutilaka, II, 100).

time, and below it is the garland<sup>1</sup> with the lustre of ten thousand moons. Above Kaustubha is Shri-vatsa, which also is luminous like ten thousand moons."

The Tantrāntara speaks of the weapons in the hands of Hari : " (Meditate on) Him who has the noose in His hand, and on Hari who is in his lap, and has four arms, and holds the Conch,<sup>2</sup> Discus,<sup>3</sup> Mace,<sup>4</sup> and Lotus,<sup>5</sup> is dark blue (Shyāma) and dressed in yellow raiment."

By " who has the noose in his hand " is meant Varuna as he has been described in the verse preceding the Text quoted.

Elsewhere he (Hari) is spoken of as " clad in yellow raiment, benign of aspect, and decked with a garland ".<sup>6</sup>

We have seen that, in the Mūlādhāra, Brahmā is seated on the Hangsa, and we should therefore think of Vishnu as seated on Garuda.<sup>7</sup>

<sup>1</sup> Vanamālā : the name for a large garland descending to the knee. It is defined as follows :

Ājānulambinī mālā sarvartu-kusumojjvalā  
Madhye sthūlakadambādhyā vanamāleti kīrtitā.

(That is said to be Vanamālā which extends down to the knee, beauteous with flowers of all seasons, with big Kadamba flowers in the middle.) This garland is celestial because in it the flowers of all the seasons are contained.

<sup>2</sup> Shangkha.

<sup>3</sup> Chakra.

<sup>4</sup> Gadā.

<sup>5</sup> Padma.

<sup>6</sup> The garland symbolises the elements ; as the club, Mahat ; the couch, Sāttvika Ahaṅkāra ; the bow, Tāmasika Ahaṅkāra ; the sword, knowledge ; its sheath, ignorance ; discus the mind and the arrows the senses. See authorities cited at p. 43, *ante*.

<sup>7</sup> The Bird King, Vāhana of Vishnu.



## VERSE 17

It is here that Rākinī always dwells.<sup>1</sup> She is of the colour of a blue lotus.<sup>2</sup> The beauty of Her body is enhanced by Her uplifted arms holding various weapons. She is dressed in celestial raiments and ornaments, and Her mind is exalted<sup>3</sup> with the drinking of ambrosia.

## COMMENTARY

In this Shloka the Author speaks of the presence of Rākinī in the Svādhishthāna.

Cf. Rākinī-dhyāna elsewhere: "Meditate on Rākinī, who is blue of colour (Shyāmā). In Her hands are a spear,<sup>4</sup> a lotus, a drum<sup>5</sup> and a sharp battle-axe.<sup>6</sup> She is of furious aspect. Her three eyes are red, and her teeth<sup>7</sup> show fiercely. She, the Shining Devī of Devas, is seated on a double lotus, and from one of her nostrils there flows a streak of blood.<sup>8</sup> She is fond of white rice,<sup>9</sup> and grants the wished-for boon."

As Rākinī is within another lotus<sup>10</sup> in this Lotus, therefore should the six Shaktis everywhere be understood to be in a red lotus as in the Mūlādhāra.

<sup>1</sup> Dwells (Bhāti): the Sanskrit word literally means "shines"—'here' that is, in the Svādhishthāna.

<sup>2</sup> Of the colour of a blue lotus (Nilāmbujodara-sahodarakānti-shobhā); lit., Her radiant beauty equals the interior of the blue lotus.

<sup>3</sup> Matta-chittā; for she drinks the nectar which drops from Sahasrāra. She is exalted with the divine energy which infuses Her.

<sup>4</sup> Shūla.

<sup>5</sup> Damaru.

<sup>6</sup> Tangka.

<sup>7</sup> Dangshtra—i.e., She has long projecting teeth.

<sup>8</sup> Raktadhāraikanāsām. The Saubhāgyaratnākara has Raktadhātvekanāthām, that is, she who is the Lord of Raktadhātu.

<sup>9</sup> Shuklānna.

<sup>10</sup> There is another smaller Lotus in each of the main lotuses on which the Shakti sits,

## VERSE 18

HE who meditates upon this stainless Lotus, which is named Svādhishthāna, is freed immediately from all his enemies,<sup>1</sup> such as the fault of Ahangkāra<sup>2</sup> and so forth. He becomes a Lord among Yogīs, and is like the Sun illumining the dense darkness of ignorance.<sup>3</sup> The wealth of his nectar-like words flows in prose and verse in well-reasoned discourse.

## COMMENTARY

In this verse is described the benefit derived from the contemplation of the Svādhishthāna Lotus.

"*Svādhishthāna.*"—"By *Sva* is meant the Para-Linga (Supreme Linga), and hence the Lotus is called Svādhishthāna."<sup>4</sup>

"*Fault of Ahangkāra and so forth*" (Ahangkāra-doshādi).—By this is implied the six evil inclinations: Kāma (lust), Krodha (anger), etc. These six,<sup>5</sup> which are the six enemies of Man, are destroyed by contemplation on the Svādhishthāna Lotus. By contemplation upon it are also destroyed the darkness of Māyā, and Moha,<sup>6</sup> and the Sun of knowledge (Jnāna) is acquired. The rest is clear.

<sup>1</sup> That is, his enemies the six passions.

<sup>2</sup> Egoism. See Introduction.

<sup>3</sup> Moha.

<sup>4</sup> This is from v. 58 of Ch. XXVII of the Rudra-yāmala.

<sup>5</sup> viz., Kāma (lust), Krodha (anger), Lobha (greed), Moha (delusion), Mada (pride), Mātsaryya (envy), which all arise from a sense of mineness (Ahangkāra).

<sup>6</sup> Ignorance, illusion, infatuation.

## SUMMARY OF VERSES 14 TO 18

The Svādhishthāna Chakra is of the colour of vermillion, and has six petals. On its six petals are the six letters Ba, Bha, Ma, Ya, Ra, and La, with the Bindu placed thereon. They are of the colour of lightning. In the pericarp of this Lotus is the region of water in the form of an eight-petalled Lotus, with a half-moon in its centre. This region is white. Inside this latter is the Varuna Bija "Vang," seated on a Makara, with a noose in his hand. In the lap of the latter (*i.e.*, in the hollow of the Bindu) is Vishnu seated on Garuda. He has four hands, and is carrying the Shangkha (conch shell), Chakra (discus), Gadā (mace), and Padma (lotus). He is dressed in yellow raiment, wears a long garland (Vana-mālā) round his neck, the mark Shrivatsa and the gem Kaustubha on his breast, and is youthful in appearance. On a red lotus in the pericarp is the Shakti Rākinī. She is Shyāma-varnā,<sup>1</sup> and in her four hands she holds the Shūla (spear or trident), Abja (lotus), Damaru (drum), and Tangka (battle-axe). She is three-eyed and has fierce projecting fangs,<sup>2</sup> and is terrible to behold. She is fond of white rice,<sup>3</sup> and a stream of blood runs from Her nostril.

*(Here ends the second section)*

<sup>1</sup> See note to v. 11.

<sup>2</sup> Kutīla-dangshtrā.

<sup>3</sup> Shuklānna.



## VERSE 19

ABOVE it,<sup>1</sup> and at the root of the navel, is the shining Lotus of ten petals,<sup>2</sup> of the colour of heavy-laden rain-clouds. Within it are the letters *Da* to *Pha*, of the colour of the blue lotus with the *Nāda* and *Bindu* above them. Meditate there on the region of Fire, triangular in form and shining like the rising sun. Outside it are three Svastika marks,<sup>3</sup> and within, the *Bija* of *Vahni* himself.<sup>4</sup>

## COMMENTARY

The Manipūra Chakra is described in this and the two following verses.

"*Shining lotus of ten petals*" (*Dashadala-lasite*)—*i.e.*, the Lotus which shines by reason of its ten petals.

"*Of the colour of heavy rain-clouds*" (*Pūrnamegha-prakāshe*)—*i.e.*, of a dark hue.

"*Within it are the letters,*" *etc.* (*Nīlāmbhoja-prakāshair upahitajathare dādi-phāntaiḥ sachandraiḥ*).

The ten letters from *Da* (cerebral) to *Pha*, with the *Bindu* placed above them, are of the colour of the blue lotus, and are each of them on the ten several petals. The letters are *Da*, *Dha*, *Na*, *Ta*, *Tha*, *Da*, *Dha*, *Na*, *Pa*, *Pha*. By *Sachandraiḥ* which qualifies *Varnaiḥ* is meant that the letters have *Bindu* and *Nāda* over them, for these two go together.

<sup>1</sup> *Svādhishṭhāna*.

<sup>2</sup> The Manipūra Chakra, the seat of the Element of Fire the sign of which is a triangle. See Introduction.

<sup>3</sup> An auspicious mark ; *v. post*.

<sup>4</sup> That is, "*Rang*," the Seed-mantra of Fire.

<sup>5</sup> Shankara reads *Dasha-dala-lalite*—*i.e.*, the charming lotus of ten petals.

"*Like the rising Sun*" (Aruna-mihira-samam)—*i.e.*, like the young sun.

"*Svastika Marks*."<sup>1</sup>—These three marks or signs are on three sides of the triangle.

Rāghava-bhatta says<sup>2</sup>: "A Svastika sign is made by the crossing of two straight lines going in four different directions." In this region of Fire is Ram the Bija of Fire.

<sup>1</sup> *i.e.*, like a cross



<sup>2</sup> In the note to v. 23 of Ch. I of the Shāradā Tilaka,

## VERSE 20

MEDITATE upon Him (Fire) seated on a ram, four-armed, radiant like the rising Sun. In His lap ever dwells Rudra, who is of a pure vermilion hue. He (Rudra) is white with the ashes with which He is smeared; of an ancient aspect and three-eyed, His hands are placed in the attitude of granting boons and of dispelling fear.<sup>1</sup> He is the destroyer of creation

## COMMENTARY

Elsewhere the Dhyāna of Vahni is as follows: "Seated on a ram, a Rudrākṣa rosary in one hand, and the Shakti<sup>2</sup> in the other."

As there are no weapons placed in the other hands it is to be inferred that the other two hands are in the attitude of granting boons and of dispelling fear; that is how He is described to be in other Dhyānas of Him.

Rudra should here be meditated upon as seated on a bull.

"*He is white . . . smeared*" (Bhasmāliptāṅga-bhūṣā-bharana-sita-vapuh).—The ashes with which his body is smeared and the ornaments he is wearing make him look white (though his hue is red).

<sup>1</sup> That is, making Vara and Abhaya Mudrās, *v. ante*, pp. 20, 21.

<sup>2</sup> Vahni's or Fire's weapon. Bhāskararāya says it is the weapon which is called in Maharashtra Sāmṭi.



## VERSE 21

HERE abides Lākini, the benefactress of all. She is four-armed, of radiant body, is dark<sup>1</sup> (of complexion), clothed in yellow raiment and decked with various ornaments, and exalted with the drinking of ambrosia.<sup>2</sup> By meditating on this<sup>3</sup> Navel Lotus<sup>4</sup> the power to destroy and create (the world) is acquired. Vānī<sup>5</sup> with all the wealth of knowledge ever abides in the lotus of his face.

## COMMENTARY

“*Decked with various ornaments*” (Vividha-virachanālang-kritā).—She who is decorated with gems and pearls arranged in varied and beautiful designs.

*Cf.* Lākini-dhyāna elsewhere: “Let the excellent worshipper meditate upon the Devī Lakini, who is blue and has three faces, and three eyes (to each face), fierce of aspect, and with Her teeth protruding.<sup>6</sup> In Her right hand She holds the thunderbolt and the Shakti,<sup>7</sup> and in the left She makes the gestures<sup>8</sup> of dispelling fear and of granting boons. She is in the pericarp of the navel lotus, which has ten petals. She is fond of meat (Māṅsāśī),<sup>9</sup> and

<sup>1</sup> Shyāmā; see *ante*, note to v. 11.

<sup>2</sup> Matta-chittā; *vide ante*, p. 44, n. 3.

<sup>3</sup> Etat: a variant reading is evam, “in this manner”.

<sup>4</sup> Nābhi-Padma.

<sup>5</sup> That is, the Devī of Speech, Sarasvatī.

<sup>6</sup> Vishvanātha quotes a Dhyāna in which She is described as hump-backed (kubjini) and as carrying a staff.

<sup>7</sup> The weapon of Vahni (Fire). See note 2, page 50.

<sup>8</sup> Mudrā.

<sup>9</sup> Some read “Maṅsasthām”—She who abides in flesh.

her breast is ruddy with the blood and fat which drop from Her mouth."

The navel lotus is called *Mani-pūra*. The *Gautamīya Tantra* says.<sup>1</sup> "This Lotus is called *Manipūra* because it is lustrous like a gem."<sup>2</sup>

#### SUMMARY OF VERSES 19 TO 21

The *Nābhi-padma* (Navel Lotus) is of the colour of the rain-cloud, and has ten petals; on each of its petals are each of the ten letters *Da, Dha Na, Ta, Tha, Da, Dha, Na, Pa, and Pha*, of a lustrous blue colour, with the Bindu above each of them. In the pericarp of this Lotus is the red Region of Fire, which is triangular in shape, and outside it, on its three sides, are three *Svastika* signs. Within the triangle is the Bija of Fire—"Rang". He (Bija of Fire) is red in colour and is seated on a ram, is four-armed, and holds in his hands the *Vajra* (thunderbolt) and the *Shakti* weapon, and makes the signs of *Vara* and of *Abhaya*.<sup>3</sup> In the lap of *Vahni Bija* is *Rudra*, red of colour, seated on the bull, who, however, appears to be white on account of the ashes which He smears on his body. He is old in appearance. On a red lotus in the pericarp of this Lotus is the *Shakti Lākini*. She is blue, has three faces with three eyes in each, is four-armed, and with Her hands holds the *Vajra* and the *Shakti* weapon, and makes the signs of dispelling fear and granting boons. She has fierce projecting teeth, and is fond of eating rice and dhal, cooked and mixed with meat and blood.<sup>4</sup>

*(Here ends the third section)*

<sup>1</sup> A *Vaishnava Tantra* of great authority. The quotation is from Ch. 34 of the same.

<sup>2</sup> *Mani-vad bhinnang*. *Bhinnang* here means "distinguished," for in the *Manipūra* is the Region of Fire. See also *Rudrayāmala*, Ch. XXVII, v. 60.

<sup>3</sup> *Vara* and *Abhaya*—i.e., the *Mudrās* dispelling fear and granting boons.

<sup>4</sup> *Khecharāṇna*—that is, meat mixed with rice and dhal, such as *Khecharāṇna* (*Khichri*), *Pilau*, etc.

## VERSE 22

ABOVE that, in the heart, is the charming Lotus,<sup>1</sup> of the shining colour of the Bandhūka flower,<sup>2</sup> with the twelve letters beginning with Ka, of the colour of vermillion, placed therein. It is known by its name of Anāhata, and is like the celestial wishing-tree,<sup>3</sup> bestowing even more than (the supplicant's) desire. The Region of Vāyu, beautiful and with six corners,<sup>4</sup> which is like unto the smoke in colour, is here.

## COMMENTARY

The Anāhata Lotus is described in the six verses beginning with this.

This Lotus should be meditated upon in the heart; the verb *dhyañet* is understood. The twelve letters beginning with Ka, that is, letters Ka to *T*ha are on the petals.

"It is known by its name *Anāhata*" (Nāmnā'nāhata-sangjnā-kam).—"It is so called by the Munis because it is here that the sound of Shabdābrahman is heard, that Shabda or

<sup>1</sup> The Anāhata, or heart Lotus, seat of the air element, the sign of which is described as hexagonal, is here. See Introduction.

<sup>2</sup> *Pentapetes Phœnicea*.

<sup>3</sup> Kalpa-taru. Shankara says the Kalpa-taru, one of the celestial trees in Indra's heaven, grants what is asked; but this gives more, since it leads him to Mokṣha.

<sup>4</sup> *Shatkona*—that is, interlacing triangles. See Plate V. See Introduction and Rudrayāmala, Ch. XXVII, v. 64.



sound which issues without the striking of any two things together.”<sup>1</sup>

“*Wishing-tree*”<sup>2</sup> is the tree in Heaven which grants all one asks; as it is like the Kalpataru, so it bestows more than is desired.

“*Region of Vāyu*” (Vāyor mandalam.—In the pericarp of this Lotus is the Vāyu-mandala.

<sup>1</sup> Vishvanātha quotes (p. 121, Vol. II, Tantrik Texts) the following: “Within it is Vāna Lingga, lustrous like ten thousand suns, also Sound which is Shabdabrahmamaya (whose substance is Brahman), and is produced by no cause (Ahetuka). Such is the lotus Anāhata wherein Puruṣa (that is, the Jīvātmā) dwells.” As to Shabdabrahman see Rāghavabhaṭṭa’s Comm. on Shāradā, Ch. I, v. 12.

<sup>2</sup> Surataru=Kalpa-taru.

## VERSE 23

MEDITATE within it on the sweet and excellent Pavana Bija,<sup>1</sup> grey as a mass of smoke,<sup>2</sup> with four arms, and seated on a black antelope. And within it also (meditate) upon the Abode of Mercy,<sup>3</sup> the Stainless Lord who is lustrous like the Sun,<sup>4</sup> and whose two hands<sup>5</sup> make the gestures which grant boons and dispel the fears of the three worlds.

## COMMENTARY

In this verse the Author speaks of the presence of the Vāyu Bija in the Anāhata Chakra.

"*Pavana Bija*" (Pavanākshara)—*i.e.*, the Bija Yang.

"*Grey as a mass of smoke*" (Dhūmāvali-dhūsara).—It has the greyish colour of smoke by reason of its being surrounded by masses of vapour.

"*A black antelope*," which is noted for its fleetness, is the Vāhana (carrier) of Vāyu. Vāyu carries his weapon, "Angku-sha,"<sup>6</sup> in the same way that Varuna carries his weapon, "Pāsha."<sup>7</sup>

<sup>1</sup> *i.e.*, Vāyu, whose Vija is "Yang".

<sup>2</sup> This smoke, Shankara says, emanates from the Jīvātmā which is in the form of a flame.

<sup>3</sup> Shankara reads "ocean of mercy". (Karunāvāridhi.)

<sup>4</sup> Hangsa, the Sun—a name also of the Supreme. Cf. "Hring the Supreme Hangsa dwells in the brilliant heaven." See the Hangsavatī Rik of Rīgveda IV—40 quoted in Mahānirvāna Tantra, vv. 196, 197, Ch. V. Hangsa is from Han=Gati, or motion. It is called Āditya because it is in perpetual motion (Sāyana). Hangsa is also the form of the Antarātmā, see v. 31, *post*. This Rik also runs in Yajurveda, X, 24, and XII, 14, and in some of the Upanishads.

<sup>5</sup> This shows that the Bija has hands and feet (Shankara).

<sup>6</sup> Goad.

<sup>7</sup> Noose.

He next speaks of the presence of Īsha in the Vāyu Bija. Everywhere Shiva is spoken of as having three eyes,<sup>1</sup> hence Īsha also has three eyes.

Elsewhere it is said: "Meditate upon him as wearing a jewelled necklet and chain of gems round his neck, and bells on his toes, and also clad in silken raiment." In the same way of him it has also been said: "The beautiful One possessed of the soft radiance of ten million moons, and shining with the radiance of his matted hair."

Īsha should therefore be thought of as clad in silken raiment, etc.

<sup>1</sup> The third eye, situate in the forehead in the region of the pineal gland, is the Eye of Wisdom (Jnānachakṣu).



## VERSE 24

HERE dwells Kākinī, who in colour is yellow like unto new lightning,<sup>1</sup> exhilarated and auspicious; three-eyed and the benefactress of all. She wears all kinds of ornaments, and in Her four hands She carries the noose and the skull, and makes the sign of blessing and the sign which dispels fear. Her heart is softened with the drinking of nectar.

## COMMENTARY

In this verse the Author speaks of the presence of the Shakti Kākinī.

"*Exhilarated*"<sup>2</sup> (Mattā)—that is, She is not in an ordinary, but in a happy, excited mood.

"*With the drinking of nectar,*" etc. (Pūrṇa sūdhā-rasāṇḍra-hṛdayā).—Her heart is softened to benevolence by the drinking of nectar; or it may be interpreted to mean that Her heart is softened by the supreme bliss caused by drinking the excellent nectar which drops from the Sahasrāra. Her heart expands with the supreme bliss. Kākinī should be thought of as wearing the skin of a black antelope.

Compare the following Dhyāna of Kākinī where She is so described: "If thou desirest that the practice of thy Mantra be

<sup>1</sup> Nava-tadit-pitā—i.e., where there is more thunder than rain, when the lightning shows itself very vividly. Pitā is yellow; Kākinī is of a shining yellow colour.

<sup>2</sup> Shankara gives *ummattā* (maddened or exalted) as equivalent of Mattā.

crowned with success, meditate on the moon-faced, ever-existent<sup>1</sup> Shakti Kākinī, wearing the skin of a black antelope, adorned with all ornaments.”<sup>2</sup>

<sup>1</sup> Nityām. If this is not stutī, possibly the word is nityam, “always”.

<sup>2</sup> Vishvanātha, in his commentary on the *Shatchakra*, gives the following Dhyāna of Kākinī: “Meditate on Kākinī whose abode is in Fat (Meda-sangsthām) holding in Her hands Pāsha (noose), Shūla (trident), Kapāla (skull), Damaru (drum). She is yellow in colour, fond of eating curd and rice (Dadhyanna). Her beautiful body is in a slightly bending pose (Svavayavanamitā). Her heart is made joyous by the draught of rice wine (Vārunī).” The *Saubbhāgya-ratnākara* cites Seven Dhyānas of the Seven Shaktis or Yoginis—Dākinī and others which show that each has her abode in one of the seven Dhātus. The Seventh Shakti *Yakshinī* is not mentioned in this book.

## VERSE 25

THE Shakti whose tender body is like ten million flashes of lightning is in the pericarp of this Lotus in the form of a triangle (Trikona). Inside the triangle is the Shivalingga known by the name of Vāna. This Lingga is like shining gold, and on his head is an orifice minute as that in a gem. He is the resplendent abode of Lakshmi.

## COMMENTARY.

In this Shloka is described the triangle Trikona which is in the pericarp of this Lotus.

*"Shakti in the form of a triangle"* (Trikonābhidhā Shaktih).—By this we are to understand that the apex of the Triangle is downward.<sup>1</sup>

This Trikona is below the Vāyu Bija, as has been said elsewhere. "In its lap is Īsha. Below it, within the Trikona is Vāna-Lingga."

*"On his head," etc.* (Maulau sūkshma-vibheda-yung manih).—This is a description of Vāna-Lingga. The orifice is the little space within the Bindu which is within the half-moon which is on the head of the Lingga.

Elsewhere we find the following description: "The Vāna-Lingga within the triangle, decked in jewels made of gold—the Deva with the half-moon on his head; in the middle is an excellent red lotus."

The red lotus in this quotation is one below the pericarp of the heart lotus; it has its head turned upwards, and has eight petals. It is in this lotus that mental worship (Mānasapūjā)

<sup>1</sup> As it is a Trikona Shakti it must have its apex downwards as in the case of the Yoni.



should be made.<sup>1</sup> Compare the following: "Inside is the red eight-petalled lotus. There is also the Kalpa-tree and the seat of the *Īшта*-deva under a beautiful awning (*Chandrātapa*), surrounded by trees laden with flowers and fruits and sweet-voiced birds. There meditate on the *Īшта*-deva according to the ritual<sup>2</sup> of the worshipper."

"*Orifice minute as.*"—He here speaks of the Bindu which in the head of the *Vāna* Lingga. As a gem has a minute orifice in it (when pierced to be threaded), so has this Lingga.<sup>3</sup> By this is meant that the Bindu is in the head of the Shiva Lingga.

"*The resplendent abode of Lakshmī.*"<sup>4</sup> —By this one must know the great beauty of the Lingga, due to a rush of desire.<sup>5</sup>

<sup>1</sup> This is not one of the six Chakras, but a lotus known as *Ānanda-kanda*, where the *Īštadevatā* is meditated upon. See Ch. V, v. 132, *Mahānirvāna Tantra*.

<sup>2</sup> Kalpa. *Tattat-kalpoktamārgatah*. That is, in manner enjoined by the respective *sampradāya* of the *sādhaka*.

<sup>3</sup> The Lingga itself is not pierced, but it carries the Bindu, which has an empty space (*Shūnya*) within its circle.

<sup>4</sup> That is, here, beauty.

<sup>5</sup> *Kāmodgama*.



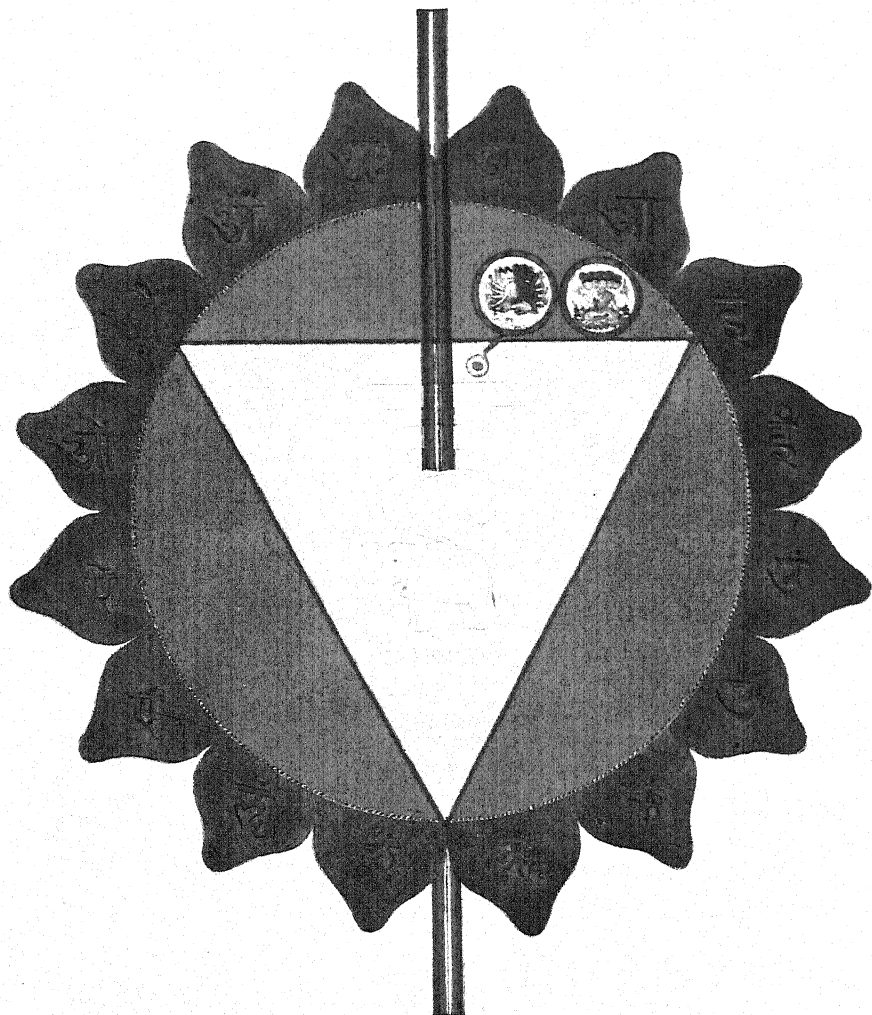


PLATE 6.



## VERSE 26

HE who meditates on this Heart Lotus becomes (like) the Lord of Speech, and (like) Īshvara he is able to protect and destroy the worlds. This Lotus is like the celestial wishing-tree,<sup>1</sup> the abode and seat of Sharva.<sup>2</sup> It is beautified by the Hangsa,<sup>3</sup> which is like unto the steady tapering flame of a lamp in a windless place.<sup>4</sup> The filaments which surround and adorn its pericarp, illumined by the solar region, charm.

## COMMENTARY

In this and the following verse he speaks of the good to be gained by meditating on the Heart Lotus.

*"He who meditates on this Lotus in the Heart becomes like the Lord of Speech"*—i.e., Brihaspati, the Guru of the Devas—and able like Īshvara the Creator to protect and destroy the worlds. Briefly, he becomes the Creator, Protector, and Destroyer, of the Worlds.

He speaks of the presence of the Jīvātmā which is Hangsa,<sup>5</sup> in the pericarp of this Lotus. The Jīvātmā is like the steady flame of a lamp in a windless place, and enhances the beauty of this Lotus (Anila-hīna-dīpa-kalikā-hangsena sang-shobhitam). *Hangsa* is the Jīvātmā. He also speaks of the presence of the Sūryya-mandala in the pericarp of this Lotus.

<sup>1</sup> Sura-taru = kalpa-taru.

<sup>2</sup> Mahā-deva, Shiva.

<sup>3</sup> Here the Jīvātmā.

<sup>4</sup> See Introduction.

<sup>5</sup> Vishvanātha quotes a verse in which this Hangsa is spoken of as Purusha.

"*The filaments which surround and adorn its pericarp, illumined by the solar region, charm*" (Bhānormandala-manditāntara-lasat-kinjalka-shobhādharam).—It is beautified by reason of the filaments which surround the pericarp being tinged by the rays of the Sun. The rays of the Sun beautify the filaments, and not the space within the pericarp. The filaments of the other Lotuses are not so tinged, and it is the distinctive feature of this Lotus. By the expression "the Mandala of Sūrya (Bhānu)" the reader is to understand that all the filaments in the pericarp are beauteous with the rays of the Sun, and not a portion of them.

All over the pericarp is spread the region of Vāyu. Above it is the Region of Sūryya; and above these the Vāyu Bija and 'Trikona, etc., should be meditated upon. This is quite consistent. In mental worship the *mantra* is "Mang—salutation to the Region of Fire with his ten Kalās,"<sup>1</sup> etc. From texts and Mantras like this we therefore see that the regions of Vahni (Fire), Arka (Sun), and Chandra (Moon), are placed one above the other.

"*Īshvara*"—i.e., Creator.

"*Able to protect and destroy the world*" (Rakshā-vināshe kshamah)—i.e., it is he who protects and destroys. The idea meant to be conveyed by these three attributes is that he becomes possessed of the power of creating, maintaining, and destroying, the Universe.<sup>2</sup>

<sup>1</sup> Kalā=digits or portions of Shakti.

<sup>2</sup> By reason of his unification with the Brahma-substance.

## VERSE 27

FOREMOST among Yogīs, he ever is dearer than the dearest to women.<sup>1</sup> He is pre-eminently wise and full of noble deeds. His senses are completely under control. His mind in its intense concentration is engrossed in thoughts of the Brahman. His inspired speech flows like a stream of (clear) water. He is like the Devatā who is the beloved of Lakṣmī<sup>2</sup> and he is able at will to enter another's body.<sup>3</sup>

## COMMENTARY

*"Dearer than the dearest to women"* (Priyāt priyatamah kāntākulasya)—i.e., because he is skilful to please them.<sup>4</sup>

*"His senses are completely under control"* (Jitendriyaganah)—i.e., he is one who should be counted among those that have completely subjugated their senses.

*"His mind . . . Brahman"* (Dhyānāvadhāna-kṣamah).—Dhyāna is Brahma-chintana, and Avadhāna means steady and intense concentration of the mind. The Yogī is capable of both.

*"His inspired speech flows like a stream of (clear) water"* (Kāvyaṃbu-dhārā-vaha).—The flow of his speech is compared to an uninterrupted flow of water, and it is he from whom it flows.

*"He is like the Devatā who is the beloved of Lakṣmī"* (Lakṣmī-rāngana-daivatah).—He becomes like the Deva who is the beloved

<sup>1</sup> Priyāt priyatamah—more beloved than those that are dear to them.

<sup>2</sup> According to Shankara's reading, Lakṣmī becomes his family Devatā—that is, his family is always prosperous.

<sup>3</sup> Parapure; v. post.

<sup>4</sup> Karmmakushālah. "Dearer than their husbands" (Shankara).



of *Lakshmī*. *Lakshmī*, the Devi of Prosperity, is the spouse of *Vishnu*. This compound word is capable of another meaning. It may mean : One who has enjoyed all prosperity (*Lakshmī*) and all good fortune (*Ranggana*) in this world and who goes along the path of liberation. It has therefore been said : "Having enjoyed in this world the best of pleasures, he in the end goes to the abode of Liberation."<sup>1</sup>

"*Another's body*" (*Para-pura*).—He is able at will to enter the enemy's fort or citadel (*Durga*), even though guarded and rendered difficult of access. And he gains power by which he may render himself invisible, fly across the sky, and other similar powers. It may also mean "another man's body".<sup>2</sup>

#### SUMMARY OF VERSES 22 TO 27

The Heart Lotus is of the colour of the *Bandhūka*<sup>3</sup> flower, and on its twelve petals are the letters *Ka* to *Tha*, with the Bindu above them, of the colour of vermillion. In its pericarp is the hexagonal<sup>4</sup> *Vāyu-Mandala*, of a smoky colour, and above it *Sūryya-Mandala*, with the *Trikona* lustrous as ten million flashes of lightning within it. Above it the *Vāyu Bija*, of a smoky hue, is seated on a black antelope, four-armed and carrying the goad (*angkusha*). In his (*Vāyu-bija*'s) lap is three-eyed *Īsha*. Like *Hangsa* (*Hangsābha*), His two arms extended in the gestures of granting boons and dispelling fear. In the pericarp of this Lotus, seated on a red lotus, is the *Shakti Kākinī*. She is four-armed, and carries the noose (*Pāsha*), the skull (*Kapāla*), and makes the boon (*Vara*) and fear-dispelling (*Abhaya*) signs. She is of a golden hue, is dressed in yellow raiment, and wears every variety of jewel and a garland of bones. Her heart is softened by nectar. In the middle of the *Trikona* is *Shiva* in the form of a *Vāna-Lingga*, with the crescent moon and Bindu on his head. He is of a golden colour.

<sup>1</sup> *Iha bhuktvā varān bhogān ante mukti-padam brajet.*

<sup>2</sup> The *Siddhi* by which *Yōgīs* transfer themselves into another's body, as *Shangkarāchāryya* is said to have done. The latter interpretation is preferable, for such an one will not have enemies, or if he have will not seek to overcome them.

<sup>3</sup> *Pentapetes Phoenicea*.

<sup>4</sup> See Introduction,

He looks joyous with a rush of desire.<sup>1</sup> Below him is the Jivātmā like Hangsa. It is like the steady tapering flame of a lamp.<sup>2</sup> Below the pericarp of this Lotus is the red lotus of eight petals, with its head upturned. It is in this (red) lotus that there are the Kalpa Tree, the jewelled altar surmounted by an awning and decorated by flags and the like, which is the place of mental worship.<sup>3</sup>

*(Here ends the fourth section)*

<sup>1</sup> Kāmodgamollasita.

<sup>2</sup> See Introduction.

<sup>3</sup> See Mahānirvāṇa Tantra, Ch. V, vv. 129, 130, p. 85, where the Mantra is given.

## VERSES 28 AND 29

In the throat is the Lotus called Vishuddha, which is pure and of a smoky purple hue. All the (sixteen) shining vowels on its (sixteen) petals, of a crimson hue, are distinctly visible to him whose mind (Buddhi) is illumined. In the pericarp of this lotus there is the Ethereal Region, circular in shape, and white like the full Moon.<sup>1</sup> On an elephant white as snow is seated the Bija<sup>2</sup> of Ambara,<sup>3</sup> who is white of colour.

Of His four arms, two hold the noose<sup>4</sup> and goad,<sup>5</sup> and the other two make the gestures<sup>6</sup> of granting boons and dispelling fear. These add to His beauty. In His lap<sup>7</sup> there ever dwells the great snow-white Deva, three-eyed and five-faced, with ten beautiful arms, and clothed in a tiger's skin. His body is united with that of Girijā,<sup>8</sup> and he is known by what his name, Sadā-shiva,<sup>9</sup> signifies.

<sup>1</sup> Ether is the element of this Chakra, the sign (Mandala) of this Tattva being a circle (Vṛitta-rūpa). See Introduction.

<sup>2</sup> Manu=Mantra=(here) "Hang".

<sup>3</sup> Ambara=the Ethereal Region; the word also means "apparel" —"Vyomni, vāsasi" (Amara-kosha). On an elephant of the colour of snow is seated Ambara, white in colour in his Bija form. The Sanskrit is capable of another meaning: "On an elephant is seated the Bija whose raiment is white."

<sup>4</sup> Pāsha.

<sup>5</sup> Angkusha.

<sup>6</sup> Mudrā; v. pp. 20, 21, ante.

<sup>7</sup> Of the Nabhoṇija or "Hang".

<sup>8</sup> "Mountain-born," a title of the Devī as the daughter of the Mountain King (Himavat—Himālaya). The reference is here to the Androgyne Shiva-Shakti form. See Commentary.

<sup>9</sup> Sadā=ever. Shiva=the Beneficent One. Beneficence.



## COMMENTARY

The Vishuddha Chakra is described in four verses beginning with these.

"Because by the sight of the Hangsa the Jīva attains purity, this Padma (Lotus) is therefore called Vishuddha (pure)—Ethereal, Great, and Excellent."

"*In the region of the throat is the Lotus called Vishuddha.*"—Pure (Amala, without impurity) by reason of its being *tejo-maya*<sup>2</sup> (its substance is *tejas*), and hence free from impurity.

"*All the vowels*" (Svaraiḥ sarvaiḥ)—i.e., all the vowels beginning with *A-kāra* and ending with Visarga—altogether sixteen in number.

"*Shining on the petals*" (Dala-parilasitaiḥ).—The vowels being sixteen in number, the number of petals which this lotus possesses is shown by implication to be sixteen also.

Elsewhere this has been clearly stated: "Above it (Anāhata) is the Lotus of sixteen petals, of a smoky purple colour; its petals bear the sixteen vowels, red in colour, with the Bindu above them. Its filaments are ruddy, and it is adorned by Vyoma-mandala."<sup>3</sup>

"*Distinctly visible*" (Dīpitam).—These letters are lighted up, as it were, for the enlightened mind (Dipta-buddhi).

"*Whose mind (buddhi) is illumined*" refers to the person whose *buddhi*, or intellect, has become free from the impurity of worldly pursuits as the result of the constant practice of Yoga.

"*The Ethereal Region circular in shape, and white like the full Moon*" (Pūrṇendu-prathita-tama-nabhomandalam vṛttarūpam).—The Ethereal Region is circular in shape (Vṛttarūpa), and its roundness resembles that of the full Moon, and like the Moon it is also white. The Shāradā says: "The wise know that the Mandalas participate in the lustre of their peculiar elements."<sup>4</sup> The Mandalas are of the colour of their respective Devatās and elements: Ether is white, hence its Mandala is also white.

<sup>1</sup> See Rudrayāmala, Ch. XXVII, v. 67.

<sup>2</sup> Fire purifies.

<sup>3</sup> The Ethereal Circle.

<sup>4</sup> That is, each Mandala (i.e., square, circle, triangle, etc.) takes after the characteristics of its elements. (Vide Shāradā-tilaka I. 24)

"In the pericarp of this lotus is the circular *Ethereal Region*" (Nabhō-maṇḍalam vṛtta-rūpam).—In the lap of this white Ambara (or *Ethereal Region*) ever dwells Sadā-shiva, who is spoken of in the second of these two verses.

"On an elephant white as snow is seated" (Hima-chchhāyā-nāgopari lasita-tanu).—This qualifies Ambara.

Nāga here means an Elephant, and not a serpent. The Bhūta-shuddhi clearly says: "Inside it is the white Bija of Vyoma on a snow-white elephant." Literally, "His body shows resplendent on an elephant," because He is seated thereon.

"The Bija of Ambara" (Tasya manoh).—Tasya manoh means literally "His mantra," which is the Bija of Ether or Hang.<sup>1</sup>

"His four arms, (two of) which hold the Pāsha (noose), Angkusha (goad), and (the other two) are in the gesture granting boons and dispelling fear, add to his beauty" (Bhujaiḥ pāṣābhityaṅkusha-vara-lasitaiḥ shobhitāṅgasya).—The meaning, in short, is that in His hands He is carrying the pāsha and angkusha, and making the gestures of dispelling fear and granting boons.

"In the lap of his Bija" (Tasya manor angke).—He is here in His Bija form—in the form of Hang which is Ākāsha-Bija. This shows the presence of the Bija of Ether in the pericarp of this Lotus, and we are to meditate upon it as here described.

"The snow-white Deva whose body is united with (or in-separable from) that of Giri-jā" (Girijābhinnā-deha).—By this is meant Arddha-nārīśvara.<sup>2</sup> The Deva Arddhanārīśvara is of a golden colour on the left, and snow-white on the right. He dwells in the lap of Nabho-bija. He is described as "the Deva Sadā-shiva garbed in white raiment. Half His body being inseparable from that of Giri-jā, He is both silver and golden". He is also spoken of as "possessed of the down-turned digit (Kālā) of the Moon which constantly drops nectar".<sup>3</sup>

<sup>1</sup> The Bija of a thing is that thing in essence.

<sup>2</sup> Hara-Gaurī-mūrti (Shangkara).

<sup>3</sup> This is, the Anā Kālā.

The Nirvana Tantra,<sup>1</sup> in dealing with the Vishuddha Chakra, says: "Within the Yantra<sup>2</sup> is the Bull, and over it a lion Seat (Singhāsana). On this is the eternal Gaurī, and on Her right is Sadā-Shiva. He has five faces, and three eyes to each face; His body is smeared with ashes, and He is like a mountain of silver. The Deva is wearing the skin of a tiger, and garlands of snakes are His ornaments."

The Eternal Gaurī (Sadā Gaurī) is there as half of Shiva's body. She is in the same place spoken of as "the Gaurī, the Mother of the Universe, who is the other half of the body of Shiva".

"With ten beautiful arms" (Lalita-dasha-bhuja).—The Author here has said nothing of what weapons the Deva has in His hands. In a Dhyāna elsewhere He is spoken of as carrying in His hands the Shūla (trident), the Tangka (battle-axe), the Kripāna (sword), the Vajra (thunderbolt), Dahana (fire), the Nāgendra (snake-king), the Ghantā (bell), the Angkusha (goad), Pāsha (noose), and making the gesture dispelling fear (Abhitikara).<sup>3</sup> In meditating on Him, therefore, He should be thought of as carrying these implements and substances and making these gestures in and by His ten arms. Great (Prasiddha *lit* known) here well known for his greatness. The rest can be easily understood.

<sup>1</sup> Patala VIII. The text translated is incorrect. In Rasikamohana Chattopādhyāya's Edition it runs: "Within the Yantra is the bull, half whose body is that of a lion." This is consistent with the Arddha-nārishvara, as the bull is the Vāhana (carrier) of Shiva, and the lion of the Devī.

<sup>2</sup> That is *Shat-kona yantra*.

<sup>3</sup> This gesture is called also *Astra* or a weapon which is thrown because it throws goodness on the Sādhaka.



## VERSE 30

PURER than the Ocean of Nectar is the Shakti Shākinī who dwells in this Lotus. Her raiment is yellow, and in Her four lotus-hands She carries the bow, the arrow, the noose, and the goad. The whole region of the Moon without the mark of the hare<sup>1</sup> is in the pericarp of this Lotus. This (region) is the gateway of great Liberation for him who desires the wealth of Yoga and whose senses are pure and controlled.

## COMMENTARY

Here the Author speaks of the presence of Shākinī in the pericarp of the Vishuddha Lotus.

"*Purer than the Ocean of Nectar*" (Sudhāsindhoh<sup>2</sup> Shuddhā). —The Ocean of Nectar is white and cool and makes immortal. Shākinī, who is the form of light itself (Jyotiḥ-svarūpā) is white and heatless.

In the following Dhyāna of Shākinī She is described in detail : "Let the excellent Sādhaka meditate in the throat lotus on the Devī Shākinī. She is light itself (Jyotiḥ-svarūpā); each of Her five beautiful faces is shining with three eyes. In Her lotus hands She carries the noose, the goad, the sign of the book, and makes the Jñānamudrā.<sup>3</sup> She maddens (or distracts) all the mass of

<sup>1</sup> The "Man in the Moon".

<sup>2</sup> Sudhāsindhu, says Shankara, is Chandra (Moon). She is purer and whiter than the nectar in the moon. The translation here given is according to the construction of Shankara and Vishvanātha, who read Sudhāsindhoh in the ablative. Kālicharana, however, reading it in the possessive case, gives the meaning "pure like the ocean of Nectar," which is the innermost ocean of the seven oceans, which surrounds the jewelled island (Manidvīpa).

<sup>3</sup> Made by touching the thumb with the first finger of the right hand and placed over the heart.

Pashus,<sup>1</sup> and She has her abode in the bone.<sup>2</sup> She is fond of milk food, and elated with the nectar which She has drunk."

By the expression "She is light itself" in the above Dhyāna, it is meant that She is white, whiteness being characteristic of light. The two Dhyānas differ as regards the weapons the Devī has in her hands. This is due to differences in the nature of the Sādhaka's aim.<sup>3</sup>

The Devī is in the lunar region (Chandramandala) within the pericarp. The Prema-yoga Taraṅginī says: "Here dwells the Shakti Shākinī in the auspicious region of the Moon."

"In this Lotus" (Kamale)—i.e., in the pericarp of the Vishuddha Chakra.

"In this pericarp is the spotless region of the Moon, without the mark of a hare" (Shasha-parirahita), conveys the same meaning. The spots on the moon are called "the sign of the hare," "the stain on the moon". She is likened to the Stainless Moon.

"The gateway of great liberation" (Mahā-moksha-dvāra).—This is attributive of Mandala, the lunar region, and is used in praise of the Mandala. It is the gateway of Liberation, of Nirvāna-mukti, for those who have purified and conquered their senses, among other practices; by meditating on this in the path of Yoga they attain liberation (Mukti).

"Who desires the wealth of Yoga" (Shriyamabhimata-shīlasya).—By Shri is meant "the wealth of Yoga". For him who by his very nature desires the wealth of Yoga, that is the gateway of Liberation. This clearly explains the meaning of Shuddhendriya, whose senses are pure and controlled.

In the pericarp of this Lotus is the Nabho-mandala (ethereal region): inside the latter is the triangle (Trikona); inside the triangle is the Chandra-mandala; and inside it is the Nabho-bīja<sup>4</sup>: and so forth. Cf. "Think of the full moon in the triangle within the pericarp; there think of the snowy Ākāsha seated on an elephant, and whose raiment is white. There is the Deva Sadā-Shiva." "Whose raiment is white" qualifies Ākāsha.

<sup>1</sup> See Introduction to A. Avalon's Mahānirvāna Tantra.

<sup>2</sup> i.e., She is the Devatā of the Asthi Dhātu.

<sup>3</sup> The nature of the Dhyāna (meditation) varies with the aim which a Sādhaka wishes by his worship. See Tantrarāja. Tantrik Texts Vols. VIII and XII.

<sup>4</sup> The Bīja of Ether—Hang.

## VERSE 31

HE who has attained complete knowledge of the Ātmā (Brahman) becomes by constantly concentrating his mind (Chitta) on this Lotus a great Sage,<sup>1</sup> eloquent and wise, and enjoys uninterrupted peace of mind.<sup>2</sup> He sees the three periods,<sup>3</sup> and becomes the benefactor of all, free from disease and sorrow and long-lived, and, like Hangsa, the destroyer of endless dangers.

## COMMENTARY

In this verse he speaks of the good gained by meditating on the Vishuddha Chakra.

"Who has attained," etc. (Ātma-sampūrṇa-yoga).<sup>4</sup>—He whose knowledge of the Ātman is complete by realisation of the fact that It is all-pervading. Ātman=Brahman.

According to another reading (Ātma-sampūrṇa-yoga), the meaning would be "one who has obtained perfection in Yoga". Hence the venerable Teacher<sup>5</sup> has said: "One who has attained complete knowledge of the Ātmā reposes like the still waters of the deep." The Sādhaka who fixes his Chitta on this Lotus, and thereby acquires a full knowledge of the Brahman, becomes a knower (Jñānī)—i.e., becomes possessed of the knowledge of all the Shāstras without instruction therein. His Chitta becomes peaceful; he becomes "merciful towards all, not looking for any return therefor.

<sup>1</sup> Kavi.

<sup>2</sup> Shānta-chetāḥ. Shama, says Shangkarāchāryya, in his Ātmānātmaviveka, is Antarindriya-nigraha—i.e., subjection of the inner sense.

<sup>3</sup> Past, present, and future.

<sup>4</sup> The word Yoga is here used as equivalent of Jñāna.

<sup>5</sup> Shrimadāchāryya, i.e., Shangkarāchāryya.



He is constant, gentle, steady, modest, courageous, forgiving, self-controlled, pure and the like, and free from greed, malice and pride."<sup>1</sup>

"*He sees the three periods*" (Tri-kāla-darshī)—i.e., by the knowledge acquired by Yoga he sees everything in the past, present, and future. Some say that the meaning of this is that the Yogī has seen the Self (Ātmā), and, as all objects of knowledge are therein, they become visible to him.

"*Free from disease and sorrow*" (Rogashokapramuktah)<sup>2</sup>—i.e., by having attained Siddhi in his *mantra* he becomes free from diseases and long-lived, and by reason of his having freed himself from the bonds of Māyā he feels no sorrow.

"*Like Hangsa, the destroyer of endless dangers*" (Niravadhi-vipadāṅ dhvangsa-hangsa-prakāśah).—From acts good and evil various dangers (Vipat) arise. The Sādhaka becomes like the Hangsa which is the Antarātmā that dwells by the pericarp of the Sahasrāra,<sup>3</sup> for he can destroy all such dangers and in the result open the gate of Liberation (Moksha). Hangsa is the form of the Antarātmā. The rest is clear.

#### SUMMARY OF THE VISHUDDHA CHAKRA

At the base of the throat<sup>4</sup> is the Vishuddha Chakra, with sixteen petals of smoky purple hue. Its filaments are ruddy, and the sixteen vowels, which are red and have the Bindu above them, are on the petals. In its pericarp is the ethereal region (Nabho-mandala), circular and white. Inside it is the Chandra-mandala, and above it is the Bija Hang. This Bija is white and garmented in white,<sup>5</sup> seated on an elephant, and is four-armed. In his four hands he holds the Pāsha (noose) and the Angkusha (goad), and makes the Vara-mudrā and the Abhaya-mudrā. In his lap is Sadā-shiva, seated on a

<sup>1</sup> The portion within inverted commas is from the Bhagavad-Gītā, XVI, 2, 3.

<sup>2</sup> Cf. Sarvarogaharachakra in Shrī Yantra.

<sup>3</sup> That is, the Hangsa is in the twelve-petalled Lotus below the Sahasrāra. Shangkara and Vishvanātha call Hangsa the Sun.

<sup>4</sup> *Kantha-mūle*.

<sup>5</sup> That is clothed in space.

great lion-seat which is placed on the back of a bull. He is in his form of Arddhanārīshvara, and as such half his body is the colour of snow, and the other half the colour of gold. He has five faces and ten arms, and in his hands he holds the Shūla (trident), the Tanka (battle-axe), the Khadga (sacrificial sword), the Vajra (thunderbolt), Dahana,<sup>1</sup> the Nāgendra (great snake), the Ghantā (bell), the Angkusha (goad), the Pāsha (noose), and makes the Abhaya-mudrā. He wears a tiger's skin, his whole body is smeared with ashes, and he has a garland of snakes round his neck. The nectar dropping from the down-turned digit of the Moon is on his forehead. Within the pericarp, and in the Lunar Region and seated on bones, is the Shakti Shākinī, white in colour, four-armed, five-faced and three-eyed, clothed in yellow, and carrying in Her hand a bow, an arrow, a noose, and a goad.

<sup>1</sup> Agneya astra.

VERSE 31A<sup>1</sup>

THE Yogī, his mind constantly fixed on this Lotus, his breath controlled by Kumbhaka,<sup>2</sup> is in his wrath<sup>3</sup> able to move all the three worlds. Neither Brahmā nor Vishnu, neither Hari-Hara<sup>4</sup> nor Sūryya<sup>5</sup> nor Ganapa,<sup>6</sup> is able to control his power (resist him).

## COMMENTARY

"*His breath controlled by Kumbhaka*" (Ātta-pavana).—Literally it means, who has taken the air in, which is done by Kumbhaka.

"*Hari-Hara*."—The Yugala (coupled) form, consisting of Vishnu and Shiva combined.

"*Sūryya*" (Kha-mavi).—This word means the jewel of the sky, or Sūryya.

*(Here ends the fifth section)*

<sup>1</sup> This verse has not been taken into account either by Kālicharana or Shankara. It is given by Bala-deva in his text, and his Commentary is also here given. It is in Tripurāsāra-samuchchaya, Ch. V, 26.

<sup>2</sup> Retention of breath in Prānāyāma is Kumbhaka.

<sup>3</sup> This is praise (Stutivāda) of his great powers—that is, were he to get angry he could move the three worlds.

<sup>4</sup> See Commentary.

<sup>5</sup> Sun. See Commentary.

<sup>6</sup> Ganesha.



## VERSE 32

THE Lotus named Ājnā<sup>1</sup> is like the Moon, (beautifully white). On its two petals are the letters Ha and *Ksha*, which are also white and enhance its beauty. It shines with the glory of Dhyāna.<sup>2</sup> Inside it is the Shakti Hākinī, whose six faces are like so many moons. She has six arms, in one of which She holds a book<sup>3</sup>; two others are lifted up in the gestures of dispelling fear and granting boons, and with the rest She holds a skull, a small drum,<sup>4</sup> and a rosary.<sup>5</sup> Her mind is pure (Shuddha-chittā).

## COMMENTARY

The Author now describes the Ājnā Chakra between the eyebrows in the seven verses beginning with this.

“*Lotus named Ājnā*” (Ājnā-nāma).—“Ājnā of the Guru is communicated here, hence it is called Ājnā.” Here between the eyebrows is the Ājnā (Command), which is communicated from above, hence it is called Ājnā. This Lotus which is well known is here.<sup>6</sup>

<sup>1</sup> Ājnā—command. See Commentary. The Tantrāntara Tantra calls this Chakra the house of Shiva (Shivageha).

<sup>2</sup> The state of mind which is acquired by meditation (Dhyāna).

<sup>3</sup> Vidyām mudrām dadhānā, i.e., she is making the gesture of Vidyā or Pustaka Mudrā and those of dispelling fear and granting boons. It is not that she is carrying a book in her hand. See *post*.

<sup>4</sup> Damru.

<sup>5</sup> Rosary with which “Recitation” (japa) of mantra is done.

<sup>6</sup> It is here that the Ājnā of the Guru is communicated (Gautamiya Tantra, cited by Vishvanātha). See Rudrayāmala, Ch. XXVII, v. 68, which says that the Guru’s Ājnā is communicated (Gurorājneti).

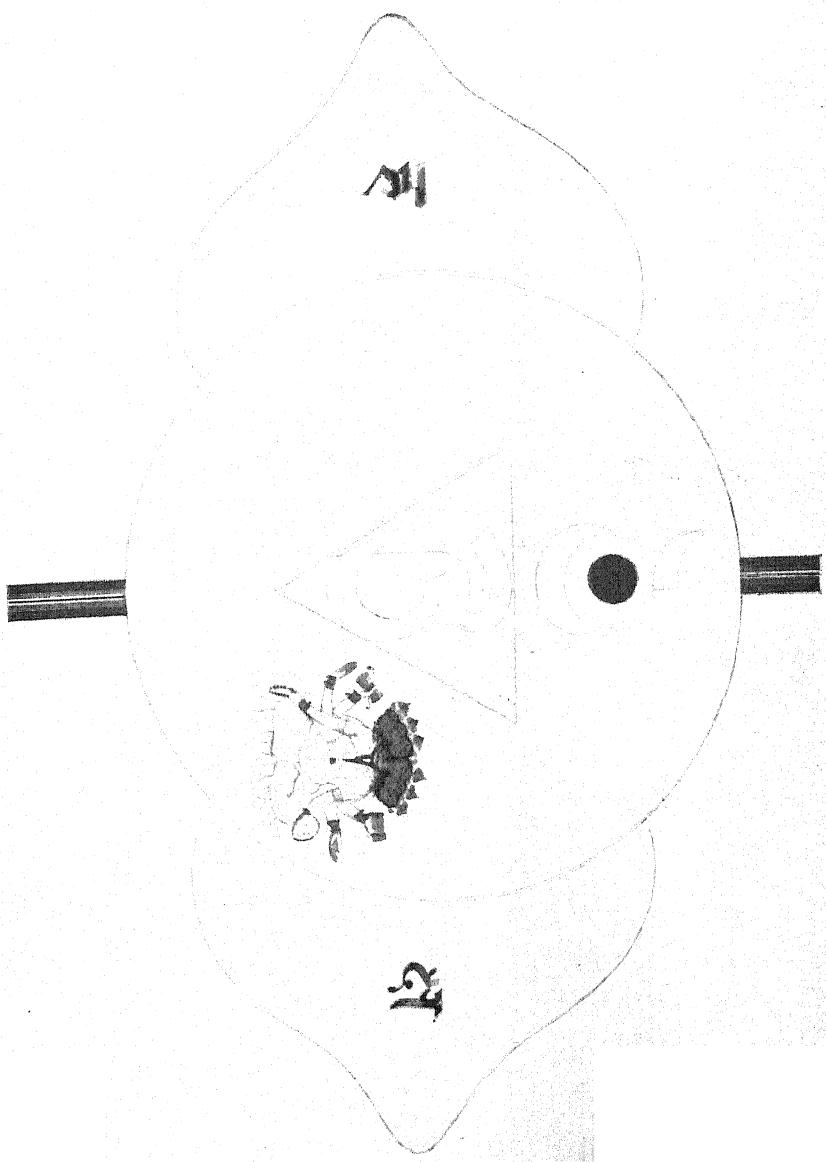


PLATE 7.





This Lotus is between the eyebrows, as the following shows :  
 "Going upwards after entering the throat and palate, the white and auspicious Lotus between the eyebrows is reached by Kundali. It has two petals on which are the letters Ha and Ksha, and it is the place of mind (Manas)."

The following are descriptions of the Lotus :

"*Like the Moon, beautifully white*" (Hima-kara-sadrishang).

—This comparison with Chandra (Himakara) may also mean that this Lotus is cool like the moonbeams (the moon being the receptacle of Amrita, or Nectar, whose characteristic is coolness), and that it is also beautifully white.

It has been said in "Īshvara-kārtikeya-sangvāda":<sup>1</sup>  
 "Ājnā Chakra is above it; it is white and has two petals; the letters Ha and Ksha, variegated in colour, also enhance its beauty. It is the seat of mind (Manas)."

"*Two petals*" (Netra-patra).—The petals of the lotus.

"*The letters Ha and Ksha, which are also white*" (Ha-kshā-bhyāṅg kalābhyām parilasitavapuh su-shubhram).—These two letters are by their very nature white, and by their being on the white petals the whiteness thereof is made more charming by this very excess of whiteness.<sup>2</sup> The letters are called Kalās because they are Bijas of Kalās.<sup>3</sup>

"*It shines with the glory of Dhyāna*" (Dhyāna-dhāma-prakāsham)—that is, its body shines like the glory of Dhyāna Shakti.

"*Hākinī*."—He next speaks of the presence of the Shakti Hākinī here. The force of the pronoun Sā (She) in addition to Her name is that She is the well-known Hākinī.

"*The gestures of dispelling fear and granting boons*" (Mudrā).

—This word stands for both Mudrās. There should be six weapons in Her hands, as She has six hands. There are some who read Vidyā and Mudrā as one word, Vidyā-mudrā, and interpret it to mean Vyākhyānamudrā—the gesture that conveys learning or knowledge—and speak of Her as possessed of four arms. Different

<sup>1</sup> i.e., the Sammohana Tantra.

<sup>2</sup> Or the meaning may be that the Ājnā Chakra has rays cool like the ambrosial rays of the Moon and like the Moon beautifully white.

<sup>3</sup> See Introduction, Prapanchasāra Tantra, Vol. III, Tantrik Texts, ed. A. Avalon.

manuscripts give different readings. Various manuscripts read these as two words. The wise reader should judge for himself

In a Dhyāna in another place She is thus described : " Meditate upon Her, the divine Hakinī. She abides in the marrow<sup>1</sup> and is white. In Her hands are the *Damaru*, the *Rudrāksha* rosary, the skull, the *Vidyā* (the sign of the book), the *Mudrā* (gesture of granting boons and dispelling fear). She is fond of food cooked with *Turminī*, and is elated by drinking ambrosia. She is well seated on a white Lotus, and Her mind is exalted by the drink of the King of the Devas gathered from the Ocean."

The rest is clear.

<sup>1</sup> *Majjasthā*. According to another reading (*chakrasthā*) abides in the *chakra*.

## VERSE 33

WITHIN this Lotus dwells the subtle mind (Manas). It is well known. Inside the Yoni in the pericarp is the Shiva called Itara,<sup>1</sup> in His phallic form. He here shines like a chain of lightning flashes. The first Bija of the Vedas,<sup>2</sup> which is the abode of the most excellent Shakti, and which by its lustre makes visible the Brahma-sūtra,<sup>3</sup> is also there. The Sādhaka with steady mind should meditate upon these according to the order (prescribed).

## COMMENTARY

He speaks of the presence of Manas in this Lotus.

"*Subtle*" (Sūkshma-rūpa).—The Manas is beyond the scope of the senses; that being so, it may be asked, What is the proof of its existence? The answer is, It is well known or universally accepted (Prasiddha) and handed down from Anādirupurusha generation after generation as a thing realised, and is hence well known. The evidence of the Shāstras, also, is that this Manas selects and rejects.<sup>4</sup> Here is the place of the Manas. The presence of Manas is above the first Bija of the Vedas as will appear from what is about to be spoken of.

"*Phallic form*" (Lingga-chihna-prakāśham).—He next speaks of the presence of the Shiva-lingga<sup>5</sup> in the Yoni which is within

<sup>1</sup> Ing, Kālang tarati iti Itaraḥ (Vishvanātha). "Itara" is that which enables one to cross Kāla. Ing—that is, the world of wandering.

<sup>2</sup> Om.

<sup>3</sup> The Nādi Chitrinī.

<sup>4</sup> Sangkalpavikalpātma. This is the lower Manas, and not that referred to in the Commentary to v. 40, *post*. As to the mental faculties, see Introduction.

<sup>5</sup> Phallic emblem of Shiva.



the pericarp. The Itara-Shiva who is there is in His phallic form, and within the Yoni. Within the triangle in the pericarp dwells Itara-shivapada<sup>1</sup>—i.e., the Shiva known by the name of Itara. This Lingga is in the phallic form and white. As has been said in the Bhūta-shuddhi Tantra: "Inside it is the Lingga Itara, crystalline and with three eyes." This Lingga resembles continuous streaks of lightning flashes (Vidyun-mālāvīlāsam).

"*First Bija of the Vedas*" (Vedānām ādibijam).—He then speaks of the presence of the Pranava<sup>2</sup> in the pericarp of this Lotus. In the pericarp there is also the first Bija—i.e., Pranava.<sup>2</sup>

"*Which is the abode of the most excellent Shakti*" (Paramakula-pada).—Kula=Shakti which is here of a triangular form. Parama means most excellent, by reason of its resembling lightning and the like luminous substances; and Pada means place—i.e., the triangular space. Hence this Bija—namely, the Pranava—we perceive is within the triangle. This is clearly stated in the following text:

"Within the pericarp, and placed in the triangle, is Ātmā in the form of the Pranava, and above it, like the flame of a lamp, is the charming Nāda, and Bindu which is Makāra,<sup>3</sup> and above it is the abode of Manas."

Now, if the Paramakulapada<sup>4</sup> be the container (Ādhāra) of and therefore inseparable from the Pranava, how is it that it is separately mentioned as one of the sixteen Ādhāras spoken of in the following passage? For it has been said that "the sixteen Ādhāras hard of attainment by the Yogī are Mūlādhāra, Svādhishthāna, Mani-pūra, Anāhata, Vishuddha, Ājñā-chakra, Bindu, Kalāpada, Nibodhikā, Arddhendru, Nāda, Nādānta, Unmanī, Vishnu-vaktra Dhruvamandala,<sup>5</sup> and Shiva."

<sup>1</sup> According to Vishvanātha, this is an Angsha (part) of the Nirguna Para Shiva in the Sahasrāra.

<sup>2</sup> Om.

<sup>3</sup> The letter Ma; that is, it is Makārarūpa or Ma before manifestation.

<sup>4</sup> Shankara says that Paramakula=Mūlādhāra Padma, and Paramakulapada=He who has his abode in the Mūlādhāra.

<sup>5</sup> See Shāradā Tilaka, Ch. V, 135, Ch. XII, v. 117 *et seq.*; Kulārnavā Tantra, Ch. IV, and Introduction.

The answer is that the second Kalāpada is not the one in the Ājnā Chakra, but is in the vacant space above Mahānāda which is spoken of later. This will become clear when dealing with the subject of Mahānāda.

“*Which makes manifest the Brahma-sūtra*” (Brahma-sūtra-prabodha).—Brahma-sūtra=Chitrinī-nāḍī. This Nāḍī is made visible by the lustre of the Pranava. In v. 3 this Nāḍī has been described as “lustrous with the lustre of the Pranava.”

The Sādhaka should with a steady mind meditate upon all these—viz., Hākinī, Manas, Itara Liṅga and Pranava—in the order prescribed. This is different to the order in which they are placed in the text by the author. But the arrangement of words according to their import is to be preferred to their positions in the text. The order as shown here should prevail. Thus, first Hākinī in the pericarp; in the triangle above her Itara Liṅga; in the triangle above him the Pranava; and last of all, above the Pranava itself, Manas should be meditated upon.

## VERSE 34

THE excellent Sādhaka, whose Ātmā is nothing but a meditation on this Lotus, is able quickly to enter another's body<sup>1</sup> at will, and becomes the most excellent among Munis, and all-knowing and all-seeing. He becomes the benefactor of all, and versed in all the Shāstras. He realises his unity with the Brahman and acquires excellent and unknown powers.<sup>2</sup> Full of fame and long-lived, he ever becomes the Creator, Destroyer, and Preserver, of the three worlds.

## COMMENTARY

In this verse he speaks of the good to be gained by the Dhyāna of this Lotus.

"*Most excellent among Munis*" (Munindra).—A Muni is one who is accomplished in Dhyāna and Yoga<sup>3</sup> and other excellent acquirements. The suffix Indra means King or Chieftain, and is added to names to signify excellence.

"*Versed in all the Shāstras*" (Sarva-shāstrārthavettā).—Such an one becomes proficient in the Shāstras and in Divine knowledge, and thus he becomes all-seeing (Sarva-darshī)—i.e., able to look at things from all points by reason of his being possessed of wisdom and knowledge which harmonises with Shāstras, manners, and customs.

<sup>1</sup> Para-pura—may also mean another's house. See p. 63, *ante*.

<sup>2</sup> Siddhi.

<sup>3</sup> Dhyānayogādisampannah.—The word may also mean one who is an adept in Dhyānayoga and other acquirements.



"*He realises,*" etc. (Advaitāchāra-vādi).—He knows that this Universe and all material existence is the Brahman, from such sayings of Shruti as, "The worlds are Its Pāda (that is Angshas)": "All that exists is the Brahman";<sup>1</sup> and, "I am the Deva, and no one else; I am the very Brahman, and sorrow is not my share."<sup>2</sup> He knows that the Brahman alone is the Real (Sat), and everything else is unreal (Asat), and that they all shine by the light of the Brahman.<sup>3</sup> The man who by such knowledge is able to realise the identity of the Individual with the Supreme Spirit<sup>4</sup> (Jivātma and Paramātmā), and preaches it, is an Advaitavādī.

"*Excellent and unknown powers*" (Paramāpūrva-siddhi)—that is, most exalted and excellent powers.

"*Full of fame*" (Prasiddha)—i.e., famous by reason of his excellence.

"*He ever becomes,*" etc. (So'pi kartā tri-bhuvana-bhavane sanghritau pālāne cha).—This is Prashangsā-vāda;<sup>5</sup> or it may mean that such Sādhaka becomes absorbed in the Supreme on the dissolution of the body, and thus becomes the source of Creation, Preservation, and Destruction.

<sup>1</sup> 'Pādo'sya vishvā bhūtānīti.' 'Tadidang sarvvang Brahma.' The Chhā-Up. reads (3. 12. 6), 'Pādo'sya sarvā bhūtānī' and (3. 14. 1), 'Sarvaṁ khalvidam Brahma'—which mean the same things.

<sup>2</sup> Ahang devo na chānyo'smi Brahmaivāsmi na shokabhāk.

<sup>3</sup> Brahmaivaikang sad-vastu tadanyad asat prapancha-samudāyas tu Brahma-bhāsatayā bhāsate.

<sup>4</sup> Jivātma-paramātmanor aikyachintanam.

<sup>5</sup> i.e., Stuti-vāda, or praise; or, as we should say, compliment, which, while real in the sense of the presence of a desire to praise that which is in fact praiseworthy, is unreal so far as regards the actual words in which that desire is voiced.

## VERSE 35

WITHIN the triangle in this Chakra ever dwells the combination of letters <sup>1</sup> which form the Pranava. It is the inner Ātmā as pure mind (Buddhi), and resembles a flame in its radiance. Above it is the half (crescent) moon, and above this, again, is Ma-kāra, <sup>2</sup> shining in its form of Bindu. Above this is Nāda, whose whiteness equals that of Balarāma <sup>3</sup> and diffuses the rays of the Moon. <sup>3</sup>

## COMMENTARY

The author desires to speak of the presence of the Pranava in the Ājnā Chakra and says that in this Chakra, and within the triangle which has already been spoken of, ever dwells the combination of the letters A and U which by the rules of Sandhi makes the thirteenth vowel O. This combination of letters is Suddha-buddhyantarātmā—i.e., the innermost Spirit manifesting as pure intelligence (Buddhi). The question may be asked if the thirteenth vowel (O) is that. To obviate this the author qualifies it by saying "above it is the half Moon, etc." It is by adding the half Moon (Nāda) and Bindu to O that the Pranava is formed.

He next gives its attributes :

"*Resembles a flame in its radiance*" (Pradīpābhajyotih).—But how can this thirteenth vowel by itself be Shuddha-buddhyantarātmā? He therefore says :

"*Above it is the crescent moon*" (Tadūrdhve chandrārdhah).

<sup>1</sup> That is, a and u, which by Sandhi becomes O, and with anusvāra (ṁ) thus form the Pranava, or mantra Om.

<sup>2</sup> The letter M in its Bindu form in Chandra-vindu.

<sup>3</sup> Shanghara reads it as "Jaladhavala, etc.," and explains it by "white like water". The last portion may also mean "smiling whiteness equals that of the Moon".

"And above this, again, is *Ma-kāra*, shining in its form of *Bindu*" (*Tad-upari vilasadbindu-rūpī Ma-kārah*).—It is thus shown that by the placing of the crescent moon and the *Bindu* <sup>1</sup> over the thirteenth vowel the *Pranava* is completely formed.

"Above this is *Nāda*" (*Tadūrdhve nādo'sau*)—*i.e.*, above the *Pranava* is the *Avāntara* (final or second) *Nāda*, which challenges as it were the whiteness of *Baladeva* and the Moon (*Baladhavala-sudhādhāra-santāna-hāsi*). By this he means to say that it is extremely white, excelling in whiteness both *Baladeva* and the rays of the Moon. <sup>2</sup>

Some read *Tadādye nādo'sau* (in the place of *Tadūrdhve nādo'sau*), and interpret it as, "Below *Bindu-rūpī Ma-kāra* is *Nāda*". But that is incorrect. The text says, "Above this, again, is *Ma-kāra*, shining in its form of *Bindu*," and there is *Nāda* below it; that being so, it is useless to repeat that *Nāda* is below.

Besides, this *Nāda* is beyond the *Nāda* which forms part of the *Pranava*, and is part of the differentiating (*Bhidyamāna*) *Parabindu* placed above the *Pranava*. If, however, it be urged that it is necessary to state the details in describing the special *Pranava* (*Vishishta-Pranava*), and it is asked, "Why do you say a second *Nāda* is inappropriate?" then the reading *Tadādye nādo'sau* may be accepted.

But read thus it should be interpreted in the manner following: "This *Nāda* shown below the *Bindu-rūpī Ma-kāra* is *Bala-dhavala-sudhādhāra-santāna-hāsi* (*v. ante*), and the *Nāda* first spoken of is also so described. Such repetition is free from blame on the authority of the maxim that "the great are subject to no limitations".

<sup>1</sup> That is, *Anusvāra*.

<sup>2</sup> *Sudhādhārasantāna*, *Vishvanātha* says, means a multitude of moons.



## VERSE 36

WHEN the Yogī closes the house which hangs without support,<sup>1</sup> the knowledge whereof he has gained by the service of Parama-guru, and when the Chetas<sup>2</sup> by repeated practice becomes dissolved in this place which is the abode of uninterrupted bliss, he then sees within the middle of and in the space above (the triangle) sparks of fire distinctly shining.

## COMMENTARY

Having described the Pranava, he now speaks of its union (with Chetas), *i.e.*, Pranavayoga.

The Yogī should close the house (Puraṁ baddhvā)—*i.e.*, he should, with his mind set on the act, close the inner house; or, in other words, he should make Yoni-mudrā<sup>3</sup> in the manner prescribed, and thus effectually close the inner house. The use of the word *Pur* used shows that the Yoni-mudrā is meant. Then, when his Chetas by repeated practice (Abhyāsa) or meditation on the Pranava becomes dissolved (Līna) in this place (the Ājnāchakra), he sees within and in the space above the triangle wherein the Pranava is, sparks of Fire<sup>4</sup> (Pavana-suhridāṅg kanān), or, to put it plainly, sparks of light resembling sparks of fire appear before his mental

<sup>1</sup> Nirālamba-purī. Nirālamba (*v. post*) means that which has no support—*viz.*, that by which the mind's connection with the world has been removed and realisation of the infinite established. Ākāsha-māṅgsi=whose flesh or substance is Ākāsha (Rājanirghantu Dict.).

<sup>2</sup> See next page and Introduction.

<sup>3</sup> *i.e.*, closes the avenues of the mind and concentrates it within itself.

<sup>4</sup> Pavana-suhrid—"He whose friend is air"—Fire. When the wind blows fire spreads.

vision above the triangle on which the *Pranava* rests. It is by *Yoni-mudrā* that the inner self (*Antah-pur*) is restrained and detached from the outside world, the region of material sense. The *Manas* cannot be purified and steadied unless it is completely detached from the material sphere. It is therefore that the mind (*Manas*) should be completely detached by *Yoni-mudrā*.

*Yoni-mudrā*, which detaches the *Manas* from the outside world, is thus defined: "Place the left heel against the anus, and the right heel on the left foot, and sit erect with your body and neck and head in a straight line. Then, with your lips formed to resemble a crow's beak,<sup>1</sup> draw in air and fill therewith your belly. Next<sup>2</sup> close tightly your ear-holes with the thumbs, with your index-fingers the eyes, the nostrils by your middle fingers, and your mouth by the remaining fingers. Restrain the air<sup>3</sup> within you, and with the senses controlled meditate on the Mantra whereby you realise the unity (*Ekatvam*) of *Prāna* and *Manas*.<sup>4</sup> This is *Yoga*, the favourite of *Yogis*."

That steadiness of mind is produced by restraint of breath through the help of *Mudrā*, has been said by *Shruti*. "The mind under the influence of *Hangsa*<sup>5</sup> moves to and fro, over different subjects; by restraining *Hangsa* the mind is restrained."

"Closes the house" (*Puraṁ baddhvā*).—This may also mean *Khecharī Mudrā*.<sup>6</sup> This latter also produces steadiness of mind.

As has been said, "As by this the *Chitta* roams in the *Brahman* (*Kha*),<sup>7</sup> and as the sound of uttered word<sup>8</sup> also roams the

<sup>1</sup> That is, by *Kāki-mudrā*. *Shruti* says that when *Vāyu* is drawn in by this *Mudrā* and stopped by *Kumbhaka* steadiness of mind is produced.

<sup>2</sup> These and following verses occur in *Shāradā Tilaka*, Ch. XXV, vv. 45, 46. The first portion of this passage describes *Siddhāsana*.

<sup>3</sup> That is, by *Kumbhaka*.

<sup>4</sup> That is, recite the *Hangsa* or *Ajapāmantra*, or breathing in *Kumbhaka*.

<sup>5</sup> The *Jīvātmā* manifesting as *Prāna*.

<sup>6</sup> One of the *Mudrās* of *Hatha-yoga*. See Introduction.

<sup>7</sup> *Kha* has three meanings—viz., Ether, *Brahman*, and space between eyebrows (*Ājñā*). *Brahmānanda*, the Commentator of the *Hathayogapradīpikā*, adopts the last meaning in interpreting this verse (Ch. III, v. 41.) and in commenting on v. 55 of the *Hathayogapradīpikā* gives it the meaning of *Brahman*.

<sup>8</sup> Lit., tongue.

Ether (Kha), therefore is Khecharī Mudrā honoured by all the Siddhas."

The Chitta is Khechara<sup>1</sup> when, disunited from Manas and devoid of all attachment to all worldly things, it becomes Unmanī.<sup>2</sup>

As has been said,<sup>3</sup> "the Yogī is united with Unmanī ; without Unmanī there is no Yogī." Nirālambā means that which has no support—namely, that from which the mind's connection with the world has been removed.

"*The knowledge whereof he has gained by the service of his Parama-guru*" (Parama-guru-sevā-suviditām).—Parama is excellent in the sense that he has attained excellence in Yoga practice (by instructions) handed down along a series of spiritual preceptors (Gurus), and not the result of book-learning.<sup>4</sup>

"*Serving the Guru.*"—Such knowledge is obtained from the Guru by pleasing him by personal services (Sevā). Cf. "It can be attained by the instructions of the Guru, and not by ten million of Shāstras."

"*The abode of uninterrupted bliss*" (Su-sukha-sadana)—i.e., this is the place where one enjoys happiness that nothing can interrupt. This word qualifies place (Iha-sthāne—i.e., Ājñā-chakra).

"*Sparks of fire distinctly shining*" (Pavana-suhridām pravilasita-rūpān kanān).—These sparks of Fire shine quite distinctly.

Elsewhere it is clearly stated that the Pranava is surrounded by sparks of light: "Above it is the flame-like Ātmā, auspicious and in shape like the Pranava, on all sides surrounded by sparks of light."

<sup>1</sup> What moves about in the sky or ether. It is Manas which deprives the Chitta of freedom by causing attachment to the world. On being disunited from Manas it moves freely in the ether, going its own way.

<sup>2</sup> Unmanī is there where, to coin a word, the "Manasness" of Manas ceases. See note to v. 40. Ut=without, and manī is from Manas.

<sup>3</sup> This is from Jñānārṇava Tantra, Ch. XXIV, v. 37.

<sup>4</sup> Which is well recognised to be insufficient in these matters.



## VERSE 37

He then also sees the Light<sup>1</sup> which is in the form of a flaming lamp. It is lustrous like the clearly shining morning sun, and glows between the Sky and the Earth.<sup>2</sup> It is here that the Bhagavān manifests Himself in the fulness of His might.<sup>3</sup> He knows no decay, and witnesseth all, and is here as He is in the region of Fire, Moon, and Sun.<sup>4</sup>

## COMMENTARY

Yogīs such as these see other visions beside the sparks of light. After seeing the fiery sparks they see the light.

"Then" (Tadanu)—i.e., after seeing the sparks spoken of in the preceding Shloka.

He then describes this Light (Jyotiḥ).

"Glows between the Sky and the Earth" (Gagana-dharanī-madhyamilita).—This compound adjective qualifies Jyotiḥ or Light.

Gagana (sky) is the sky or empty space above Shangkhinī Nāḍī (see verse 40, *post*), and Dharanī (Earth) is the Dharā-mandala in the Mūlādhāra. This light also extends from the Mūlādhāra to the Sahasrāra.<sup>5</sup>

<sup>1</sup> Jyotiḥ.

<sup>2</sup> See Commentary, *post*.

<sup>3</sup> Pūrṇa-vibhava, which, however, as Kālīcharana points out *post*, may be interpreted in various ways. According to Viśvanātha, the second chapter of the Kaivalya-Kalikā Tantra contains a verse which says that the presence of the all-pervading Brahman is realised by His action, as we realise the presence of Rāhu by his action on the sun and moon.

<sup>4</sup> That is, the triangle on Manipīṭha within the A-ka-tha triangle. See v. 4 of the Pādūkāpanchaka.

<sup>5</sup> The particle *vi* in the text is used in an inclusive sense.

He next speaks of the presence of Parama Shiva in the Ājnā Chakra.

"It is here" (Iha sthāne)—i.e., in the Ājnā Chakra; Parama Shiva is here, as in the Sahasrāra. Bhagavān is Parama Shiva.

"Manifests Himself" (Sākshād bhavati)—i.e., He is here.<sup>1</sup>

"In the fulness of His might" (Pūrṇa-vibhava).—This compound word which qualifies *Bhagavān* is capable of various interpretations.

*Pūrṇa-vibhava* may also be interpreted in the following different ways :

(a) *Pūrṇa* may mean complete in Himself, and *vibhava* infinite powers, such as the power of creation, etc. In that case the word would mean : "One who has in Him such powers, who is the absolute Creator, Destroyer, and Supporter, of the Universe."

(b) *Vibhava*, again, may mean "the diversified and limitless creation," and *pūrṇa* "all-spreading". In this sense *Pūrṇa-vibhava* means "He from whom this all-spreading and endless (vast) creation has emanated." Cf. "From whom all these originated, and in whom having originated they live, to whom they go and into whom they enter" (Shruti).<sup>2</sup>

(c) *Vibhava*, again, may mean "omnipresence," and *Pūrṇa* "all-spreading". It would then mean : "He who in His omnipresence pervades all things."

(d) *Pūrṇa* <sup>3</sup> may also mean the quality of one whose wish is not moved by the result and is not attached to any object. *Pūrṇa-vibhava* would then mean one who is possessed of that quality.

All things except Ātmā pass away. The omnipresence of the ethereal region, (Ākāsha) etc., is not ever-existent. The Nirvāna Tantra (Ch. IX) speaks of the presence of Parama Shiva in the Ājnā Chakra in detail.

"Above this (i.e., Vishuddha) Lotus is Jnāna Lotus, which is very difficult to achieve; it is the region <sup>4</sup> of the full Moon, and

<sup>1</sup> He is seen here.

<sup>2</sup> Tait Up., 3. 1. 1.

<sup>3</sup> Phalānupahita-vishayitānāspadechchhakatvaṁ: He whose wish is not moved by the result, and is not attached to any object; or, in other words, He whose ways are inscrutable to us, subject as we are to limitations (Māyā).

<sup>4</sup> *Pūrṇa-chandrasya mandalam.*

has two petals." Again: "Inside it, in the form of *Hangsah*, is the Bija of Shambhu"; and again: "Thus is *Hangsah* in *Mani-dvīpa*,<sup>1</sup> and in its lap is Parama Shiva, with Siddha Kālī<sup>2</sup> on his left. She is the very self of eternal Bliss." By *lap* is meant the *space* within the *Bindus* which form the Visarga at the end of *Hangsah*.<sup>3</sup>

So it has been said in describing the Sahasrāra: "There are the two Bindus which make the imperishable Visarga.<sup>4</sup> In the space within is Parama Shiva." As It is in the Sahasrāra so It is represented here.<sup>5</sup>

We are to understand that these two, Shiva and Shakti, are here in union (Bandhana) in the form of Parabindu, as the letter Ma (Ma-kārātmā), and that they are surrounded (Āchchhādana) by Māyā.<sup>6</sup> "She the Eternal One stays here (Ājnā Chakra) in the form of a grain of gram,<sup>7</sup> and creates beings (Bhūtāni)." Here the Parama Shiva as in the form of a gram dwells, and according to the Utkalādimata<sup>8</sup> also creates.

"As He is in the region of Fire, Moon, and Sun" (Vahneh shashimihirayor mandalamiva).—As the presence of Bhagavān in these regions is well known, so is He here. Or it may be that the author means that as He in the shape of a grain of gram dwells in the regions of Fire, Moon, and Sun, in the Sahasrāra, so does He dwell here also. We shall describe the Arka, Indu, and Agni Mandala in the Sahasrāra later. In Pītha-pūjā the Pūjā of Paramātmā and

<sup>1</sup> The isle of gems in the Ocean of Ambrosia. The Rudrayāmala says that it is in the centre of the Ocean of nectar outside and beyond the countless myriads of world systems, and that there is the Supreme abode of Shrividyā.

<sup>2</sup> A form of Shakti.

<sup>3</sup> i.e., the two dots which form the aspirate breathing at the end of *Hangsah*.

<sup>4</sup> Imperishable visarga—Visargarūpam avyayam.

<sup>5</sup> That is, the Parabindu is represented in the Ājnā by the Bindu of the Ongkāra, which is its Pratīka.

<sup>6</sup> Bindu is the nasal sound of Ma, which is a male letter. Bindu is here the unmanifest Ma.

<sup>7</sup> Chanakākāra-rūpinī. See Introduction.

<sup>8</sup> Apparently a school of that name.



Jnānātmā should be performed on the Mandalas of Sun (Arka), Moon (Indu), and Fire (Agni). By Paramātmā Parama Shiva is meant, and by Jnānātmā Jnāna Shakti. The Bindu should be meditated upon as like the grain of gram, consisting of the inseparable couple <sup>1</sup>—namely, Shiva and Shakti.

<sup>1</sup> The grain referred to is divided in two under its encircling sheath.



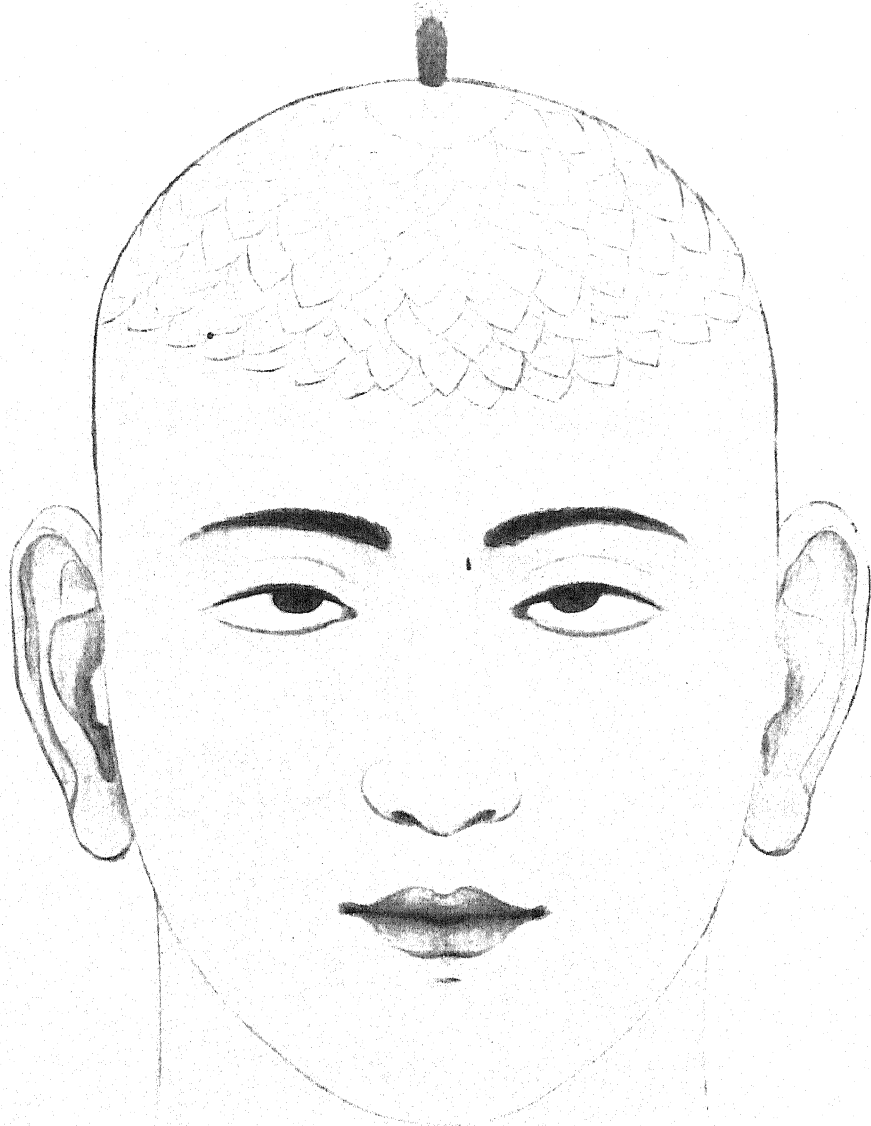


PLATE 8.



## VERSE 38

THIS is the incomparable and delightful abode of *Vishnu*. The excellent *Yogī* at the time of death joyfully places his vital breath (*Prāna*),<sup>1</sup> here and enters (after death) that Supreme, Eternal, Birthless, Primeval Deva, the *Purusha*, who was before the three worlds, and who is known by the *Vedānta*.

## COMMENTARY

He now speaks of the good to be gained by giving up the *Prāna* by *Yoga* in the *Ājnā Chakra*.

This verse means : The excellent *Yogī* (*Yogīndra*) at the time of death (*Prāna-nidhane*) joyfully (*Pramuditamanāh*) places his *Prāna* (*Prānang samāropya*) in the abode of *Vishnu* in the *Ājnā Chakra* (*Iha sthāne Vishnoh—i.e.*, in the abode of *Bhagavān* in the *Bindu* already described), and passes away, and then enters the Supreme *Purusha*.

"At the time of death" (*Prāna-nidhane*)—*i.e.*, feeling the approach of death.

"Joyfully" (*Pramudita-manāh*)—Glad in mind in the enjoyment of the blissful union with *Ātmā*. (*Ātmānandena hrishta-chittah.*)

"*Vishnu*" = *Bhagavān* = *Parama Shiya* (see previous *Shloka*).

"Here" (*Iha sthāne*)—*i.e.*, in the *Bindu* in the *Ājnā Chakra* spoken of above.

"Places the *prāna* here" (*Iha sthāne prānang samāropya*)—*i.e.*, he places it on the *Bindu* already spoken of. He describes *Purusha* as Eternal.

<sup>1</sup> Compare *Bhagavad-Gītā*, Ch. VIII, vv. 9 and 10, and the commentary of *Shangkarāchāryya* and *Madhusūdana Sarasvatī* on those verses.

"*Eternal*" (Nityam).—Indestructible (Vināsharहितam).

"*Birthless*" (Aja).

"*Primeval*" (Purāna).—He is the one known as the Purāna Puruṣha.<sup>1</sup>

"*Deva*" means he whose play is Creation, Existence, and Destruction.

"*Who was before the three worlds*" (Tri-jagatām ādyam).<sup>2</sup> — By this the implication is that He is the Cause of all as He preceded all.

"*Known by the Vedānta*" (Vedānta-vidita).<sup>3</sup> — Vedāntas are sacred texts dealing with the inquiry concerning the Brahman. He is known by a Knowledge (Jñāna) of these.

The way the Prāna is placed (Prānāropana-prakāra) in the place of Vishnu is described below: Knowing that the time for the Prāna to depart is approaching, and glad that he is about to be absorbed into the Brahman, the Yogī sits in Yogāsana and restrains his breath by Kumbhaka. He then leads the Jīvātmā in the heart to the Mūlādhāra, and by contracting the anus<sup>4</sup> and following other prescribed processes rouses the Kundalinī. He next meditates upon the lightning-like, blissful Nāda, which is thread-like and whose substance is Kundalī (Kundalinī-maya). He then merges the Haṅsa which is the Paramātmā in the form of Prāna<sup>5</sup> in the Nāda, and leads it along with the Jīva through the different Chakras according to the rules of Chakra-bheda to Ājñā Chakra. He there dissolves all the diverse elements from the gross to the subtle, beginning with Prithivī, in Kundalinī. Last of all he unifies Her and the Jīvātmā with the Bindu whose substance is Shiva and Shakti (Shiva-shakti-maya); which having done, he pierces the Brahma-randhra and leaves the body, and becomes merged in the Brahman.

<sup>1</sup> According to Shankara, it is an adjective, and means "He who is the cause of Creation," and the like.

<sup>2</sup> That is, the three spheres Bhūh, Bhuvaḥ, Svaḥ the Vyāhṛti of the Gāyatrī.

<sup>3</sup> Shankara reads Vedānta-vihita, and explains the expression to mean "this is the teaching of the Vedānta".

<sup>4</sup> Gudam ākunchya—that is, by Ashvinī Mudrā.

<sup>5</sup> Prānarūpashvāsaparamātmakam. See Jñānārṇava Tantra, Ch. XXI, vv. 13-18.

## SUMMARY OF THE ĀJNĀ CHAKRA, VERSES 32 TO 38

The Ājnā Chakra has two petals and is white. The letters Ha and Ksha, which are white,<sup>1</sup> are on the two petals. The presiding Shakti of the Chakra, Hākinī, is in the pericarp. She is white, has six faces each with three eyes, and six arms, and is seated on a white lotus. With Her hands She displays Varāmudrā and Abhaya-mudrā,<sup>2</sup> and holds a Rudrāksha rosary, a human skull, a small drum, and a book. Above Her, within a Trikona, is Itara-Lingga, which is lightning-like, and above this, again, within another Trikona, is the inner Ātmā (Antarātmā), lustrous like a flame. On its four sides, floating in air, are sparks surrounding a light which by its own lustre makes visible all between Mūla and the Brahma-randhra. Above this, again, is Manas, and above Manas, in the region of the Moon, is Hangsah, within whom is Parama Shiva with His Shakti.

(Here ends the sixth section)

[Vishvanātha,<sup>3</sup> in the Commentary to the Shatchakra, gives under this verse a description, taken from the Svachchhandasamgraha, of the region beyond the Ājnā—that is, beyond the Samashti or collective or cosmic Ājnā: “Within the Bindu is a space a hundred million Yojanas<sup>4</sup> in expanse, and bright with the brightness of ten million suns. Here is the Lord of the State beyond Shānti (Shāntyatīteshvara), with five heads and ten arms and lustrous as a mass of lightning flashes. On His left is Shāntyatītā Manonmanī. Surrounding them are Nivṛtti, Pratishthā, Vidyā, and Shānti.<sup>5</sup> Each of these is adorned with a moon and has five heads and ten arms. This is Bindu Tattva. Above Bindu is Arddhachandra, with the Kalās of the latter—namely, Jyotsnā, Jyotsnāvātī, Kānti, Suprabhā, Vimalā. Above Arddhachandra is Nibodhikā, with the Kalās of the latter—Bandhatī,

<sup>1</sup> Karbura=white, and also means *variegated*.

<sup>2</sup> V. pp. 19, 20, *ante*.

<sup>3</sup> The portion in brackets is my note.—A. A.

<sup>4</sup> A Yojana is over eight miles.

<sup>5</sup> See, as to the Kalās, Introduction to Vol. III, Tantrik Texts, ed. by A. Avalon. See also Introduction to this volume; and “Studies in the Mantrashāstrā,” by A. Avalon.



Bodhini, Bodhā, Jnānabodhā, Tamopahā. Above Nibodhikā is Nāda and its five Kalās—Indhikā, Rechikā, Ūrdhvhagā, Trāsā, and Paramā. On the lotus above this last is Īshvara, in extent a hundred million Yojanas, and lustrous as ten thousand moons. He is five-headed, and each head has three eyes. His hair is matted, and he holds the trident (Shūla). He is the one who goeth upwards (Ūrdhvhagāmi), and in His embrace (Utsaṅga) is the Kalā Ūrdhvhagāminī.”]

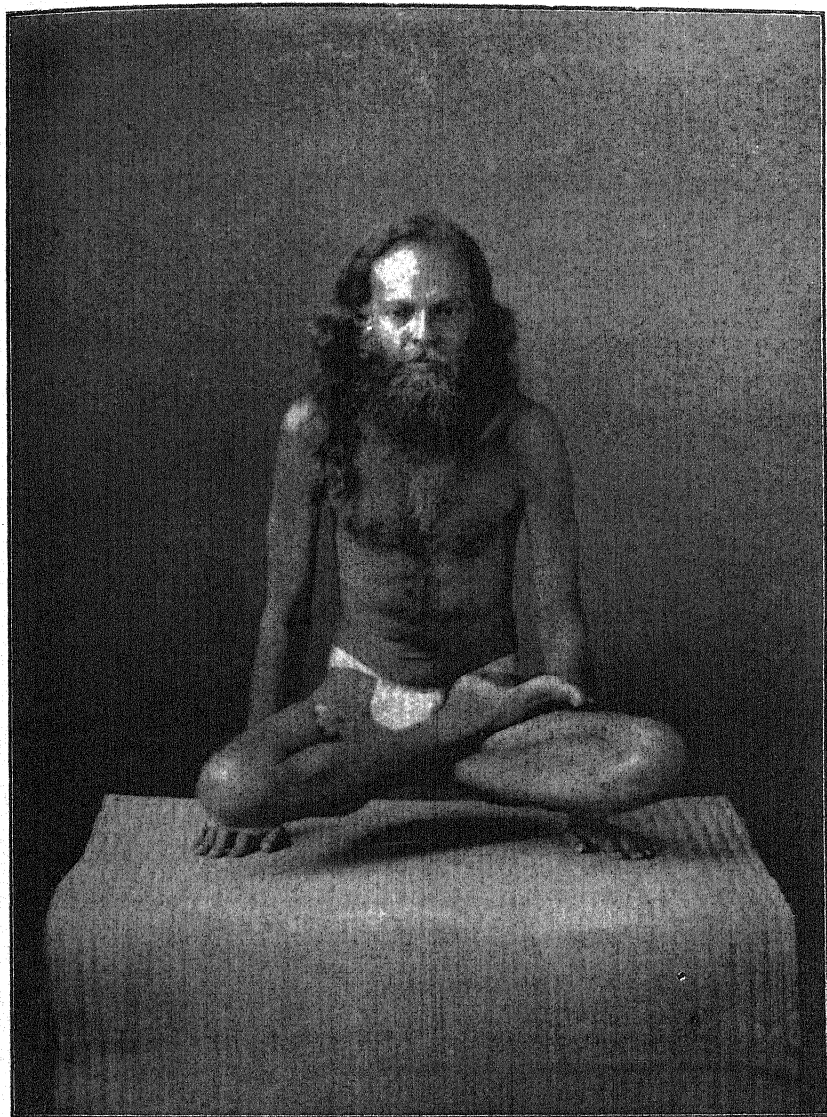


PLATE IX. MAHĀBEDHA ACCORDING TO HATHAYOGAPRADĪPIKĀ  
AND YĀMALA

To face p. 96.





## VERSE 39

WHEN the actions of the Yogi are through the service of the Lotus feet of his Guru in all respects good, then he will see above it (*i.e.*, Ājnā-chakra) the form of the Mahānāda, and will ever hold in the Lotus of his hand the Siddhi of Speech.<sup>1</sup> The Mahānāda which is the place of dissolution of Vāyu<sup>2</sup> is the half of Shiva, and like the plough in shape,<sup>3</sup> is tranquil and grants boons and dispels fear, and makes manifest pure Intelligence (Buddhi).<sup>4</sup>

## COMMENTARY

He now wishes to describe the intermediate causal body (Kāranāvāntara-sharīra)<sup>5</sup> situate above Ājnā Chakra and below Sahasrāra, and says: When the actions of the Yogī are, through the service of the Lotus feet of his Guru, in all respects good—that is, when he excels by intense concentration of the mind in Yoga practice—he then sees the image of Mahānāda above it

<sup>1</sup> That is, all powers of speech.

<sup>2</sup> Vāyoh layasthānam. Shankara defines it by saying: *Etat sthānam vāyoh virāma-bhūtam*—this is the place where vāyu ceases to be.

<sup>3</sup> That is, Shiva is Hakāra; and if the upper part of Ha is removed, the remaining portion of the letter has the form of an Indian plough.

<sup>4</sup> Shuddha-buddhi-prakāsha.

<sup>5</sup> Kāranāvāntarasharīra. Kāraṇa=cause; Avāntara=secondary or intermediate or inclusive; Sharīra=body. Body is so called because it wastes and fades. It is derived from the root *Shri*, to wane. Kāranāvāntara-sharīra would thus mean “the intermediate Sharīra of the Cause.” The primary cause is the Great Cause. Its effects are also intermediate causes of that which they themselves produce; they are thus secondary or intermediate causal bodies. Taking the Sakala Parameshvara to be the first cause, Mahānāda is one of its effects and a Kāranāvāntarasharīra as regards that which it produces and which follows it.

(above Ājñā Chakra', and he becomes accomplished in speech (Vāk-siddha).

"Actions in all respects good" (Sushīla).—The good inclination for Yoga practice rendered admirable by strong and undivided application thereto. This result is obtained by serving the Guru.

The author then qualifies Nāda, and says it is *the place of dissolution of Vāyu* (Vāyor laya-sthānam). The Rule is "things dissolve into what they originate from." Hence, although in Bhūta-shuddhi and other practices it has been seen that Vāyu dissolves into Sparsha-tattva,<sup>1</sup> and the latter in Vyoma,<sup>2</sup> Vāyu dissolves in Nāda also. We have the authority of Revelation (Shruti) for this :

"Prithivī, the possessor of Rasa (Rasa-vatī), originated from Ī-kāra.<sup>3</sup> From Ka-kāra,<sup>3</sup> who is Rasa, the waters and Tirthas<sup>4</sup> issued ; from Repha (Ra-kāra)<sup>3</sup> originated Vahni-tattva<sup>5</sup> ; from Nāda<sup>3</sup> came Vāyu,<sup>6</sup> which pervades all life (Sarva-prānamaya). From Bindu<sup>3</sup> originated the Void<sup>7</sup> which is empty of all things and is the Sound-container. And from all these<sup>8</sup> issued the twenty-five *Tattvas* which are Guna-maya. All this Universe (Vishva), which is the mundane egg of Brahmā, is pervaded by Kālikā."

We should therefore realise in our mind that at the time the letters of the Kālī-mantra<sup>9</sup> are merged into that which is subtle, Vāyu is absorbed in Nāda.

<sup>1</sup> The "touch principle," also called Tvak-tattva. As to Bhūta-shuddhi, see the same described in Author's Introduction to the Mahānirvāna Tantra.

<sup>2</sup> Ether.

<sup>3</sup> The Bīja Krīṅg is here being formed. Kakāra=Kālī; Ra-kāra=Brahmā as fire; Īkāra=Mahāmāyā. Anusvāra or Chandrabindu (Ng) is divided into two—viz., Nāda, which is Vishvamātā, or Mother of the Universe; and Bindu, which is Duḥkhahara, or remover of pain (Bijakosha).

<sup>4</sup> Places of pilgrimage where the devotees bathe. It also means sacred waters.

<sup>5</sup> Fire.

<sup>6</sup> Air.

<sup>7</sup> Gagana, or Ether.

<sup>8</sup> That is, from Krīṅg as composed of Ka + Ra + Ī + Ng.

<sup>9</sup> Krīṅg.

"*Half of Shiva*" (Shivārdha).—By this is meant that here Shiva is in the form of Arddha-nārīshvara. Half is Shakti which is Nāda.

"*Like a plough*" (Sirākāra).—The word Sirā is spelt here with a short *i*, and in Amara-Kośha it is spelt with a long *ī*; but it is clearly the same word, as it begins with a dental *s*.

Cf. "Above it is Mahānāda, in form like a plough, and lustrous" (Īshvara-kārtikeya-Sangvāda).<sup>1</sup>

If the text is read as "Shivākāra instead of Sirākāra," then the meaning would be that the Nāda is Shiva-Shaktimaya.<sup>2</sup>

Cf. Prayoga-sāra: "That Shakti which tends towards the seat of Liberation<sup>3</sup> is called male (Pungrūpā—that is, Bindu) when, quickened by Nāda, She turns towards Shiva<sup>4</sup> (Shivonmukhī)." It is therefore that Rāghava-Bhatta has said that "Nāda and Bindu are the conditions under which She creates".<sup>5</sup>

It has elsewhere been said: "She is eternal<sup>6</sup> existing as Chit (Chinmātrā)<sup>7</sup>: when being near the Light She is desirous of change, She becomes massive (Ghanī-bhūya) and Bindu."

<sup>1</sup> i.e., Sammohana Tantra. Ed., R. M. Chattopadhyāya.

<sup>2</sup> That is, its substance is Shiva and Shakti.

<sup>3</sup> Nirāmaya-padōnmukhī—she who is turned to the place of Liberation: that is Shakti in the supreme state.

<sup>4</sup> Tending towards, intent on, or with face uplifted to, Shiva, that is here tending to creation. That is, the first state is Chit. Nāda is the Mithah-samavāya of Shakti and Bindu. The establishment of this relation quickens Her to turn to Shiva for the purpose of creation when She appears as male, or Bindu.

<sup>5</sup> Tasyā eva shakter nādabindū srishtyupayogyarūpau (Upayoga is capacity or fitness for creation).

<sup>6</sup> According to another reading this part would mean "She who is the Tattva".

<sup>7</sup> She is there, existing as Chit, with whom she is completely unified. She "measures Chit"—that is, coexists with and as Chit, and is also formative activity. The above translation is that of the text, but the verse has been quoted elsewhere as if it were Chinmātra-jyotiṣaḥ, and not Chinmātrā jyotiṣaḥ, in which case the translation would be: "She who when near Jyotiḥ, which is mere consciousness, becomes desirous of change, becomes massive and assumes the form of Bindu."



So in the word of the honoured (Shrimat) Āchārya :<sup>1</sup> "Nāda becomes massive and the Bindu." Now, taking all these into consideration, the conclusion is that Shakti manifests herself as Nāda-bindu, like gold in ear-rings made of gold.<sup>2</sup>

Nāda and Bindu again are one—that is the deduction.

<sup>1</sup> Shangkarāchārya.

<sup>2</sup> That is, they are both gold in the form of an ear-ring.

*Cf.* Chhāndogya Up., 6. 1. 4.

"O Gentle One, by one lump of clay all things made up of clay are known. The variation is in the names given to it when spoken about. The clay alone is real."

## VERSE 40

ABOVE all these, in the vacant space<sup>1</sup> wherein is Shangkhinī Nāḍī, and below Visarga is the Lotus of a thousand petals.<sup>2</sup> This Lotus, lustrous and whiter than the full Moon, has its head turned downward. It charms. Its clustered filaments are tinged with the colour of the young Sun. Its body is luminous with the letters beginning with A, and it is the absolute bliss.<sup>3</sup>

## COMMENTARY

The Āchāryya enjoins that Sādhakas who wish to practise Samādhi Yoga "should before such time with every consideration and effort dissolve all things in their order from the gross to the subtle in Chidātmā".<sup>4</sup> All things, both gross and subtle, which make up creation should first be meditated upon. As the knowledge thereof is necessary, they are here described in detail.

The five gross elements—Prithivī<sup>5</sup> and so forth—have been spoken of as being in the five Chakras from Mūlādhāra to Vishuddha. In the Bhūmandala<sup>6</sup> in the Mūlādhāra there are the following—viz., feet, sense of smell, and Gandha-tattva,<sup>7</sup> for this is their

<sup>1</sup> This place is called the Supreme Ether (Parang-vyoma) in the Svachchhandasauṅgraha, cited by Vishvanātha. Parama-vyoma is the name given in the Pancharātra to the Highest Heaven or Vaikuntha. See Ahirbudhnya, 49.

<sup>2</sup> The Sahasrāra is called Akula, according to the Svachchhandasauṅgraha, cited by Vishvanātha.

<sup>3</sup> Kevalānanda-rūpam, *i.e.*, Brahman Bliss.

<sup>4</sup> The Ātmā considered as Chit.

<sup>5</sup> Earth, Water, Fire, Air, Ether.

<sup>6</sup> Region of the Earth Element, or Mūlādhāra Chakra.

<sup>7</sup> Smell principle or Tanmātra.

place. In the Jala-maṇḍala,<sup>1</sup> similarly, are the hands, sense of taste, and Rasa-tattva.<sup>2</sup> In the Vahni-maṇḍala<sup>3</sup> are the anus, the sense of sight, and Rūpa-tattva.<sup>4</sup> In the Vāyumaṇḍala,<sup>5</sup> the penis, sense of touch, and Sparsha-tattva.<sup>6</sup> In the Nabho-maṇḍala<sup>7</sup> are speech, the sense of hearing, and Shabda-tattva.<sup>8</sup> These make fifteen tattvas. Adding these fifteen to Prithivi and so forth, we get twenty gross tattvas.

We next proceed to the subtle forms. In the Ājñā Chakra the subtle Manas has been spoken of. Others have been spoken of in the Kangkāla-mālinī Tantra (Ch. II) when dealing with the Ājñā Chakra: "Here constantly shines the excellent Manas, made beautiful by the presence of the Shakti Hākinī. It is lustrous, and has Buddhi,<sup>9</sup> Prakṛiti,<sup>10</sup> and Ahangkāra,<sup>11</sup> for its adornment."

From the above the presence of the three subtle forms—viz., Buddhi, Prakṛiti, and Ahangkāra—in this place becomes clear. We must, however, know that Ahangkāra is not placed in the order shown in the above quotation. We have seen that from the Mūlādhāra upwards the generated is below the generator; that which is dissolved is below what it is dissolved into, and we also know that the Shābdakrama is stronger than Pāthakrama.<sup>12</sup> We must remember that Vyoma is dissolved in Ahangkāra, and hence the latter is next above Vyoma. Cf. "In Ahang-kāra, Vyoma with sound should be dissolved, and Ahangkāra again in Mahat." Ahangkāra, being the place of dissolution, comes first above Vyoma, and above it are Buddhi and Prakṛiti.

<sup>1</sup> Svādhishṭhāna, which is the region of Water (Jala).

<sup>2</sup> Principle of taste.

<sup>3</sup> Mani-pūra, which is the region of Fire (Vahni).

<sup>4</sup> Principle of sight.

<sup>5</sup> Anāhata, which is the region of Air (Vāyu).

<sup>6</sup> Principle of touch.

<sup>7</sup> Vishuddha, which is the region of Ether (Nabhas).

<sup>8</sup> Principle of sound.

<sup>9</sup> See next note.

<sup>10</sup> See Introduction, and *post*, Commentary.

<sup>11</sup> Egoism—self-consciousness.

<sup>12</sup> That is, the actual arrangement of things as compared with the order in which they are stated.



The Shāradātīlaka (I. 17, 18) speaks of their connection as Janya (effect, generated) and Janaka (cause, generator).

"From the unmanifest (Avyakta) Mūlabhūta, Paravastu<sup>1</sup> when Vikṛita originated Mahat-tattva,<sup>1</sup> which consists of the Gunas and Antah-karana. From this (Mahat-tattva) originated Ahang-kāra, which is of three kinds according to its source of generation."<sup>2</sup> By Vikṛiti which means change is here meant reflection or image (Prativimba)<sup>3</sup> of the Paravastu, and as such reflection it is Vikṛiti; but as it is the Prakṛiti of Mahat-tattva, etc., it is also called Prakṛiti.<sup>4</sup> Cf. "Prakṛiti is the Paramā

<sup>1</sup> Mahat-tattva is a Vikṛiti of Prakṛiti. The Mūlabhūta avyakta (unmanifested root-being) corresponds with the Sāṅkhyan Mūla-prakṛiti. Here, as Rāghava Bhaṭṭa says, Tattvasrīṣṭi is indicated (Comm. to Ch. I, vv. 17, 18 of Shāradā), and interprets (Ch. I. vv. 17, 18) thus: Unmanifest Mūlabhūta Paravastu may mean either the Bindu or Shabda Brahman. By Vikṛita is meant readiness or proneness to create (Sṛishtyuumukha). From this Bindu or Shabda Brahman emanates Mahat-tattva by which is meant the Padārtha Mahat: which is known as Buddhi-tattva in Shaiva-mata. This Mahat or Buddhi-tattva consists of the three Gunas—Sattva, Rajas and Tamas. That is, it includes Manas, Buddhi, Ahang-kāra and Chitta. These four are the product (Kārya) of the Gunas as cause (Kāraṇa), and the cause (Kāraṇa) inheres (Upachāra) in the effect (Kārya). After quoting the words of Īshāna-Shiva Rāghava remarks that Vāmakeshvara tantra also says that from the Unmanifest Shabda Brahman originates Buddhi-tattva wherein Sattva guna is manifest. He then distinguishes the Sāṅkhyā view according to which the State of equilibrium of Sattva, Rajas and Tamas is Prakṛiti, which is also called Pradhāna and Avyakta. This is the Supreme (Paravastu). From a disturbance in the equilibrium of the Gunas arises Mahat. This Mahat consists of Gunas and is the cause of the Antahkaranas. By Gunas according to this are meant the five Tanmātras Shabda, Sparsha, etc. According to this view also from Prakṛiti comes Mahat and from the latter Ahangkāra.

Rāghava thus shows the different ways in which the text of Shāradā can be interpreted from the Shākta, Shaiva and Sāṅkhyā points of view.

<sup>2</sup> Sṛishtibheda—that is, one Ahangkāra is the result of the predominance of Sattva, another of Rajas, and a third of Tamas.

<sup>3</sup> That is in the sense of product. In Shaivashāktadarshana, Mūla-prakṛiti is itself a product of the Shivashaktitattva for the Self becomes object to itself.

<sup>4</sup> That is, as regarded from the point of view of the Paravastu it is an effect, but regarded in relation to that which it produces it is a cause.

(Supreme) Shakti, and Vikṛiti is the product thereof.”<sup>1</sup> It has also been shown before that the Prakṛiti of the Para Brahman is but another aspect of Him (Prativimbasvarūpinī).

According to Shāradātilaka, Mahat-tattva is the same as Buddhi.<sup>2</sup> Īshāna-Shiva says: “The objective Prakṛiti,<sup>3</sup> which is evolved by Shakti, is when associated with Sattva-guna, Buddhi-tattva. It is this Buddhi that is spoken of as Mahat in Sāṅkhya.”

Mahat-tattva consists of the Guṇas and the Antaḥ-karana. The Guṇas are Sattva, Rajas, and Tamas. The Shāradā-tilaka says: “Antaḥ-karana is the Manas, Buddhi, Ahang-kāra, and Chitta, of the Ātmā.<sup>4</sup> All these are comprised in the term Mahat-tattva.

Now, a question may be raised—namely, If Manas be within Mahat-tattva, what of that which has been said in v. 33, where Manas has been spoken of as having an independent existence? But the answer to that is, that that Manas is the product of Ahangkāra, and Rāghava-Bhaṭṭa quotes a text which says: “In so much as the other Manas is the one which selects and rejects (Sa-saṅkalpavikalpaka),<sup>5</sup> it is known to be the product of Tejas.”<sup>6</sup> Thus it is that, as Manas and other Tattvas in the Ājñā Chakra are placed in their order, Ahang-kāra and others should be known as being placed above them. In the Ājñā Chakra are Hakinī, Itara-līṅga, Pranava, Manas, Ahangkāra, Buddhi, and Prakṛiti, placed consecutively one above the other. No place being assigned to Chandra-maṇḍala, which has been spoken of before, it should be taken to be placed above all these. If it be asked, Why is it not below all these? then the reply is that it has been said in the Sammohana Tantra: “Moon (Indu) is in the forehead, and above it is Bodhinī Herself.” From this it would appear that Indu and Bodhinī are above Ājñā Chakra, placed one above

<sup>1</sup> Vikṛitih prativimbātā—in a mirror one is seen, but the image is not oneself.

<sup>2</sup> Rāghavabhaṭṭa says that this is so according to Shaiva doctrine.

<sup>3</sup> Boddhavya-lakṣhanā—that is, that which can be known (jñeya); the objective or manifested Prakṛiti.

<sup>4</sup> See Introduction.

<sup>5</sup> As to Sa-saṅkalpa-vikalpa, see Introduction.

<sup>6</sup> That is, Taijasa ahangkāra, which is the source of the Indriyas.

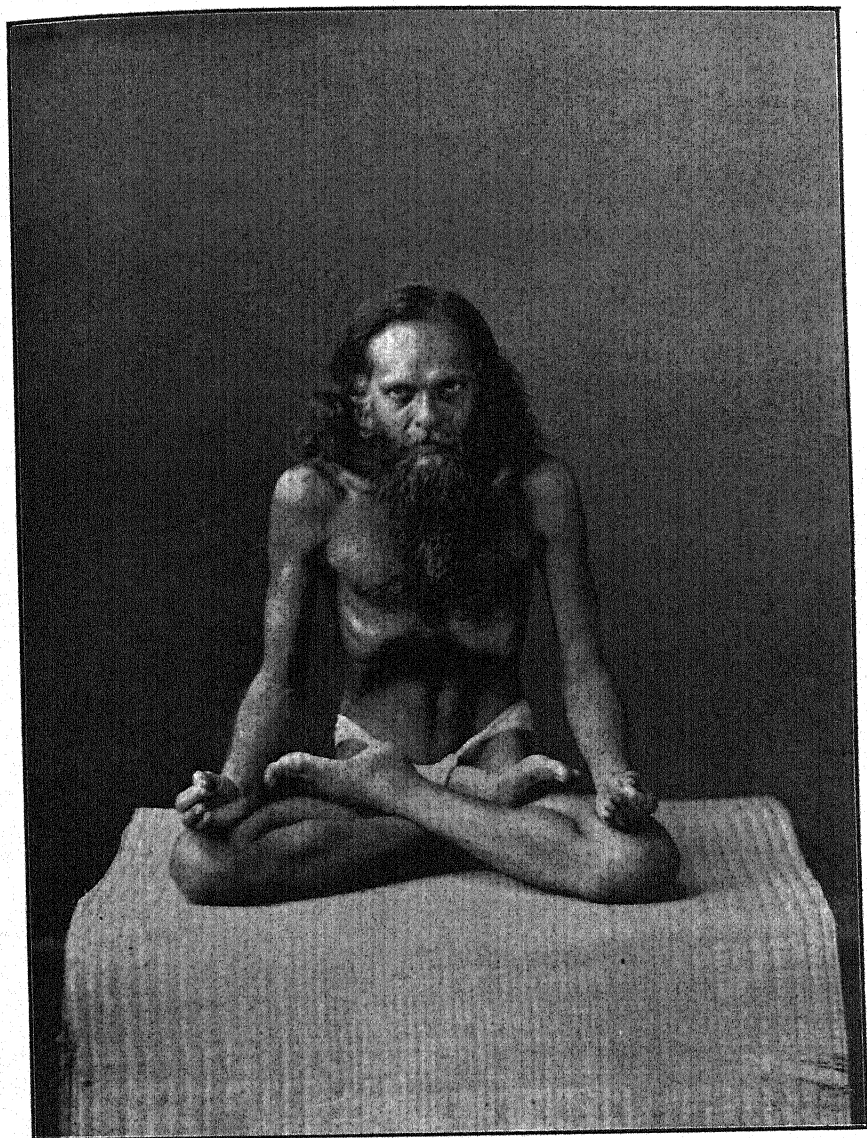


PLATE X. PADMĀSANA WITH LAULIKĪ  
(*Vide* p. 205)

To face p. 104.





the other without anything intervening between them. Bodhini is above all the rest.

The Sammohana Tantra speaks of the Cause (Kāranarūpa) as above Ājñā Chakra: "Indu (the Moon, here—Bindu) is in the region of the forehead, and above it is Bodhini Herself. Above Bodhinī shines the excellent Nāda, in form like the half (crescent) moon; above this is the lustrous Mahānāda, in shape like a plough; above this is the Kalā called Āñji, the beloved of Yogis. Above this last is Unmañi,<sup>1</sup> which having reached one does not return."

In the above passage, in the words "above it is Bodhini," the word "it" stands for the forehead or Ājñā Chakra.

The Bhūta-shuddhi Tantra speaks of the existence of the Bindu below Bodhinī: "Devi, above Bindu and Mātrārdhā is Nāda, and above this, again, is Mahānāda, which is the place of the dissolution of Vāyu." Mātrārdhā is Mātrārdhā Shakti.<sup>2</sup>

The following passage from Brīhat-tri-vikrama-saṅghitā proves that the Arddha-mātrā means Shakti: "Lustrous like the young

<sup>1</sup> In this passage Āñji is Samanī. The Bhūta-shuddhi (see *post*), makes a distinction too between Āñji and Samanī. These are the Avāntarasharīras of the First Cause enumerated in Layakrama. The text quoted from the Shāradā gives the *Srīshī-krama*.

<sup>2</sup> Mātrārdhā. In the Devī Bhāgavata there occurs the expression Arddha-mātrā (which is a name for Nāda) in I, 1, v. 55, and III, 5, v. 29, and Nilakantha defines it to mean Param padam—the supreme state, or the Brahman. The expression Arddha-mātrā also occurs in Chāṇḍī, I, 55, in practically the same sense. Gopāla Chakravartī quotes a passage which says "Arddhamātrā is attributeless (Nirguṇa), and realisable by the Yogi." He quotes another passage which says: "Om—this is the three Vedas, three Lokas, and after the three Lokas Mātrārdhā is the fourth—the Supreme Tattva." See Chāṇḍī "Tvamudgīthe arddhamātrāsi," and Devībhāgavata, I, 5, v. 55. Shruti says: "Thou art the Arddhamātrā of Pranava, Gāyatrī, and Vyāhṛitī." Here the unity of Devī and Brahman is shown. She is Brahman united with Māyā (Māyāvishishtabrahmarūpinī). The Nāda-bindu Upanishad (v. 1) says: "A-kāra is the right wing (of Om figured as a bird), U-kāra is the other (left) wing, Ma-kāra the tail, and Arddhamātrā the head. Sattva is its body, and Rajas and Tamas are its two feet. Dharma is its right eye, and Adharma is its left eye. The Bhūr-loka is its feet, the Bhuvārloka its knees; the Svarloka is its middle, the Maharloka its navel; Janaloka is the heart, Tapoloka its throat, and Satyaloka the place between the eyebrows." See also Brahma-vidyā Up., v. 10.

Sun is *Akshara*, which is *Bindumat* (*Bindu* itself); above it is *Arddhamātrā*, associated with the *Gāndhārarāga*.<sup>1</sup>

As both the above passages point to the same thing, we must take it that *Arddha-mātrā* and *Bodhini* are identical. *Bindu*, *Bodhini*, and *Nāda*, are but different aspects of the *Bindu-maya-para-shakti*.

The *Shāradā-tilaka* says: "From the *Sakala Paramēshvara*,<sup>2</sup> who is *Sat*, *Chit*, and *Ānanda*, *Shakti* emanated; from *Shakti*, again, emanated *Nāda*; and *Bindu* has its origin from *Nāda*. He who is *Para-Shakti-maya* manifests Himself in three different ways. *Bindu* and *Nāda* and *Bija* are but His different aspects. *Bindu* is *Nādātmaka*,<sup>3</sup> *Bija* is *Shakti*, and *Nāda*, again, is the union or relation of the one to the other.<sup>4</sup> This is spoken of by all who are versed in the *Āgamas*."<sup>5</sup>

"*Para-Shakti-maya*": *Para*=*Shiva*; hence *Shiva-Shakti-maya* = *Bindu*. The *Bindu* who is above the forehead is *Nādātmaka*—that is, *Shivātmaka*.<sup>6</sup> *Bija* is *Shakti* as *Bodhini* (*Bodhinī-rūpam*). *Nāda* is the connection between the two whereby the one acts upon the other; hence it is *Kriyā Shakti*. Above these three is *Mahā-nāda*. This has already been shown.

"Above this is *Kalā*," etc.: *Kalā*=*Shakti*. *Ānji*=a crooked, awry, bent line. This is in shape like a bent or crooked line over a letter. This *Shakti* appeared in the beginning of creation. Cf. *Pancha-rātra*: "Having thus seen, the Supreme Male in the beginning of creation makes manifest the eternal *Prakṛiti* who is

<sup>1</sup> The third of the seven primary subtle tones.

<sup>2</sup> *Shāradā*, Ch. I, vv. 7—9. *Sakala*, as opposed to *Nishkala* or *Nirguna*, means united with *Kalā*, which according to *Sāṅkhya* is *Sāmyāvasthā* of the *Gunas* which is *Prakṛiti*. According to the *Vedantists* (of the *Māyā Vāda*), *Kalā* is *Avidyā*. In the *Shaiva Tantra* *Kalā* is *Shakti* (*Rāghava Bhaṭṭa*).

<sup>3</sup> Another text has *Shivātmaka*—that is, *Vindu* is the *Shiva* aspect.

<sup>4</sup> *Samavāya* = *kshobhya-kshobbhaka-sambandha*—lit., connection which is the connection of reciprocity.

<sup>5</sup> See Introduction.

<sup>6</sup> In the Benares edition as also in *Rasika Mohana Chattopādhyāya's* edition of the *Shāradātilaka* the text reads *Shivātmaka*, as if qualifying *Vija*, which seems erroneous.



the embodiment of Sat, Chit, and Ānanda, in whom<sup>1</sup> are all the Tattvas, and who is the presiding (*Adhishthātri*) Devī of creation."

Also elsewhere: "From the unmanifested (*Avyakta*) *Paramēshvara*, the united Shiva and Shakti, emanated the Ādyā (first) Devī *Bhagavatī*, who is *Tripura-sundarī*, the Shakti from whom came *Nāda*, and thence came *Bindu*."

"Above it is *Unmanī*," etc.: Cf. "By going where 'Manasness' (*Manastva*) of *Manas* ceases to be, is called *Unmanī*, the attainment of which is the secret teaching of all *Tantras*."<sup>2</sup>

The state of *Unmanī* is the *Tattva* which means the dispelling of the attachment prompted by *Manas* towards worldly objects.

*Unmanī*, again, is of two kinds: (1) *Nirvāna-kālā-rūpā*, which also has its place in the *Sahasrāra*<sup>3</sup>; (2) *Varnāvalī-rūpā*, which also has its place in this region. Cf. *Kāṅkāla-mālinī*: "In the pericarp of the *Sahasrāra*, placed within the circle of the moon, is the seventeenth *Kālā*, devoid of attachment.<sup>4</sup> The name of this is *Unmanī*, which cuts the bond of attachment to the world."

Cf. also: "By mental recitation of the *Mālā-varṇa* (rosary of letters) is *Unmanī* the granter of Liberation (attained)." *Mālā-varṇa* = *Varnāvalī-rūpa*.

The *Bhūta-shuddhi* speaks of the *Samanī* below *Unmanī*. "Next is the *Vyāpikā Shakti* (*Diffusive Energy*) which people know as *Āñjī*. *Samanī*<sup>5</sup> is over this, and *Unmanī* is above all.' This (*Samanī*) also is an intermediate aspect (*Avāntararūpa*) of *Parashakti*.

<sup>1</sup> *Rāghava* reads "Samastatattvasaṅghātmasphurtyadhishthatri-rūpinīm"—which means "who is the Devī presiding over or directing the evolution or manifestation of all the mass of *Tattvas*".

<sup>2</sup> *Vishvanātha*, quoting *Svachchhandasaṅgraha*, which speaks of *Unmanī* as above *Samanā*, says that in the *Unmanī* stage there is no cognition of and no distinction is made between *Kāla* and *Kālā*; there is no body, and no *Devatās*, and no cessation of continuity. It is the pure and sweet mouth of *Rudra*. Cf. *Vṛttihīnam manah* in the *Shiva-Saṁhitā*, V, 219.

<sup>3</sup> *Sahasrārādhārā*. See Introduction.

<sup>4</sup> *Sarva-saṅkalpa-rahitā*—i.e., who is free from all attachment, not prompted by anything in any action. The passages quoted are from ch. v, *Kāṅkāla-mālinī*.

<sup>5</sup> *Vishvanātha* speaks of it as *Samanā*, and says that She is *Chidānandasvarūpā* (that is, *Chit* and *Ānanda*), and the cause of all causes (*Sarvakāraṇakāraṇam*.)

We now get the following :

Above Ājnā Chakra is the second Bindu—which is Shiva (Shiva-svarūpa). Above Bindu is the Shakti Bodhini in shape like an Arddha-mātrā; next is Nāda which is the union of Shiva and Shakti, in shape like a half (crescent) moon; next (above this) is Mahānāda, shaped like a plough; above Mahānāda is the Vyāpikā Shakti, crooked (Āñjī) in shape; above this last is Samanī and highest of these all is Unmanī. This is the order in which the seven causal forms (Kāraṇa-rūpa) are placed.

There is no need to go into further detail. Let us then follow the text.

Wishing to describe the Sahasrāra he speaks of it in ten more verses.

“Above all these” (Tadūrddhve).—Above every other that has been described or spoken before.

“Over the head of the Shamkhinī Nādi”—a sight of which has been given to the disciple.

“Vacant space” (Shūnya-dēsha)—that is, the place where there are no Nādis; the implication is that it is above where Sushumnā ends.

“Below Visarga is the lotus of a thousand petals.”—This is the purport of the Shloka. Visarga is in the upper part of the Brahma-randhra. Cf. “(Meditate) in that aperture on Visarga the ever blissful and stainless.” There are other similar passages.

“Its body is luminous with,” etc. (Lalātādyaiḥ varnaiḥ pravilasitavapuh).—The word Lalāta stands for the first vowel, A. By this we are to understand that the second Lakāra (L) is to be left out in counting the letters of the Alphabet. In counting the fifty letters, the second Lakāra<sup>1</sup> is always left out.

If the text is read as “Lakārādyaiḥ varnaiḥ,” as is done by some, we must leave Kṣha-kāra out in counting the letters. The fifty-one letters cannot be taken to be in the petals of the Sahasrāra.<sup>2</sup> With fifty-one letters repeated twenty times,

<sup>1</sup> Vaidika Lakāra (La).

<sup>2</sup> i.e., fifty-one letters cannot be arranged in the Sahasrāra.

the number is 1,020, and repeated nineteen times is 969. By leaving out *Ksha-kāra* we are freed of this difficulty. By "*Lakārādyaih*" it is not meant that the letters are to be read *Viloma*.<sup>1</sup> The *Kaṅkāla-mālīnī* in the following passage distinctly says that it is to be read *Anuloma*:<sup>2</sup> "The Great Lotus *Sahasrāra* is white, and has its head downward, and the lustrous letters from *A-kāra* (*A*), ending with the last letter before *Kshakāra* (*Ksha*), decorate it." Here it is distinctly stated that the letter *Ksha* is left out.

*Akārādi-ksha-kārāntaiḥ*: This compound, *Ksha-kārānta*, if formed by *Bahu-vrihi-samāsa*,<sup>3</sup> would mean that *Kshakāra* is left out of calculation.

There is nothing said of the colour of the letters, and, as the *Mātrikā* (letters) are white, they are to be taken as being white on the *Sahasrāra* petals. These letters go round the *Sahasrāra* from right to left.<sup>4</sup>

Some read *Pravilasita-tanuḥ* in place of *pravilasita-vapuh*, and say that, as the word *padma* alternatively becomes masculine in gender (*vā pungsī padmam*), therefore the word *Tanu*, which qualifies a word in the masculine gender, is itself masculine. That cannot be. The verb *Nivasati* (=is, dwells) has for its nominative *Padmam*, and, as it ends with the *Bindu* (*m*), it is in the neuter gender and not masculine. For in that case it would have ended with *visarga* (i.e., *h*), and its adjective, *tanu*, would also end with a *visarga*. The word *tanu* (if their reading is accepted) would be in the neuter; therefore it cannot end with a *Bindu*. And if there is no *Bindu* the metre becomes defective. Therefore the correct reading is *Pravilasita-vapuh*.

The rest is clear.

<sup>1</sup> i.e., from end to beginning.

<sup>2</sup> From beginning to end.

<sup>3</sup> A form of Sanskrit verbal compound.

<sup>4</sup> *Dakṣiṇāvarta*—the opposite way to that in which the hands of a clock work.



## VERSE 41

WITHIN it (Sahasrāra) is the full Moon, without the mark of the hare,<sup>1</sup> resplendent as in a clear sky. It sheds its rays in profusion, and is moist and cool like nectar. Inside it (Chandra-mandala), constantly shining like lightning, is the Triangle,<sup>2</sup> and inside this, again, shines the Great Void<sup>3</sup> which is served in secret by all the Suras.<sup>4</sup>

## COMMENTARY

He here speaks of the existence of the Chandra-mandala in the pericarp of the Sahasrāra.

*"Resplendent as in a clear sky"* (Shuddha)—seen in a cloudless sky (*nirmalo-daya-vishishta*).

*"Is moist and cool," etc.* (Parama-rasa-chaya-snigdha-santāna-hāsī).—Snigdha which means moist here implies the moisture of the nectar. Parama-rasa (Amrita) is free from heat. Hence the meaning of this compound word : Its rays are cool and moist, and produce a feeling of smiling gladness.

The Kangkāla-mālinī speaks of the presence of Antarātmā, etc., in the upper portion of the space below Chandra-mandala. In dealing with the Sahasrāra, it says : "In its pericarp, O Deveshī, is the Antarātmā. Above it is the Guru. The Mandalas of Sūryya

<sup>1</sup> The man in the moon.

<sup>2</sup> The A-ka-thādi triangle according to Vishvanātha.

<sup>3</sup> Shūnya = Bindu—that is, the Parabindu, or Ishvara, having as its centre the abode of Brahman (Brahmapada). In the northern Shaiva and Shākta schools Sadāshiva and Ishvara are the Nimesha and Unmesha aspects of the experience intermediate between Shiva Tattva and Shuddhavidyā, the former being called Shūnyātishūnya. The positions of the Sun and Moon circles in the Sahasrāra and of the twelve-petalled lotus with the Kāmakaḷā are given in the Text.

<sup>4</sup> i.e., Devas.

and Chandra are also there. Above this is Mahāvāyu, and then the Brahma-randhra. In this aperture (Randhra) is Visarga, the ever blissful Brahman. Above this (Tadūrddhve) last is the Devī Shangkhini, who creates, maintains, and destroys."

"*Within Chandra-mandala constantly shines, like lightning, the triangle*" (Trikonam tasyāntah vidyudakārarūpam). That is the shining triangle is there.

"*Inside this shines the Great Void*" (Tadantah' shūnyam sphurati).—That which as a void within is, the body of the Para-bindu (Paravindusharīram). Within the triangle the excellent Bindu (Shūnya) shines, or within the triangle the Shūnya which is the excellent Bindu shines.

Cf. Todala Tantra, 6th Ullāsa : "The Supreme Light is formless (Nirākāra), and Bindu is imperishable. Bindu means the void (Shūnya), and implies Guna also."<sup>1</sup>

"*Served in secret*" (Sevitang chātiguptam).—The rule is, "Eating (Āhāra), evacuation (Nirhāra), sexual intercourse (Vihāra), and Yoga, should be done in secret by him who knows the Dharma." Hence Suras (Devas) serve or worship It in secret.

<sup>1</sup> When it assumes the form of Bindu, It is with the operating Gunas, for then It is Sakala.

## VERSE 42

WELL concealed, and attainable only by great effort, is that subtle Bindu (Shūnya) which is the chief root of Liberation, and which manifests the pure Nirvāna Kalā with Amā Kalā.<sup>1</sup> Here is the Deva who is known to all as Parama Shiva. He is the Brahman and the Ātmā of all beings. In Him are united both Rasa and Virasa,<sup>2</sup> and He is the Sun which destroys the darkness of nescience<sup>3</sup> and delusion.<sup>4</sup>

## COMMENTARY

The sense is that the void (Shūnya) is very secret and subtle, being, as described later, like the ten millionth part of the end of a hair. It is attainable only by great effort consisting of long and incessant performance of Dhyāna and like practices. It makes manifest the purity of the sixteenth Kalā of the moon along with Nirvāna Kalā—i.e., the void (Antāh-shūnya) along with the Amā Kalā and Nirvāna Kalā within the triangle is realised (Prakāśham bhavati) by meditation (Dhyāna). It is the source of all the mass of great Bliss, which is Liberation. Some, however, read Sakala-shashi-kalā-shuddha-rūpa-prakāśham as qualifying the great Void within the triangle, and read 'sakala' to mean with all the sixteen kalās and say that the Para Bindu manifests the moon with such kalās. This requires consideration. When it was said that the

<sup>1</sup> There are seventeen Kalās (digits) of the Moon, but the nectar-dropping Amā and the Nirvānakalā are only at this stage revealed. The other Kalās are mentioned in Skanda Purāna, Prabhāsa Khanda.

<sup>2</sup> The Bliss of liberation and that arising from the union of Shiva and Shakti; *vide post*.

<sup>3</sup> Ajnāna.

<sup>4</sup> Moha. This verse occurs in Tripurā-sāra-samuchchaya, ch. V, 40.



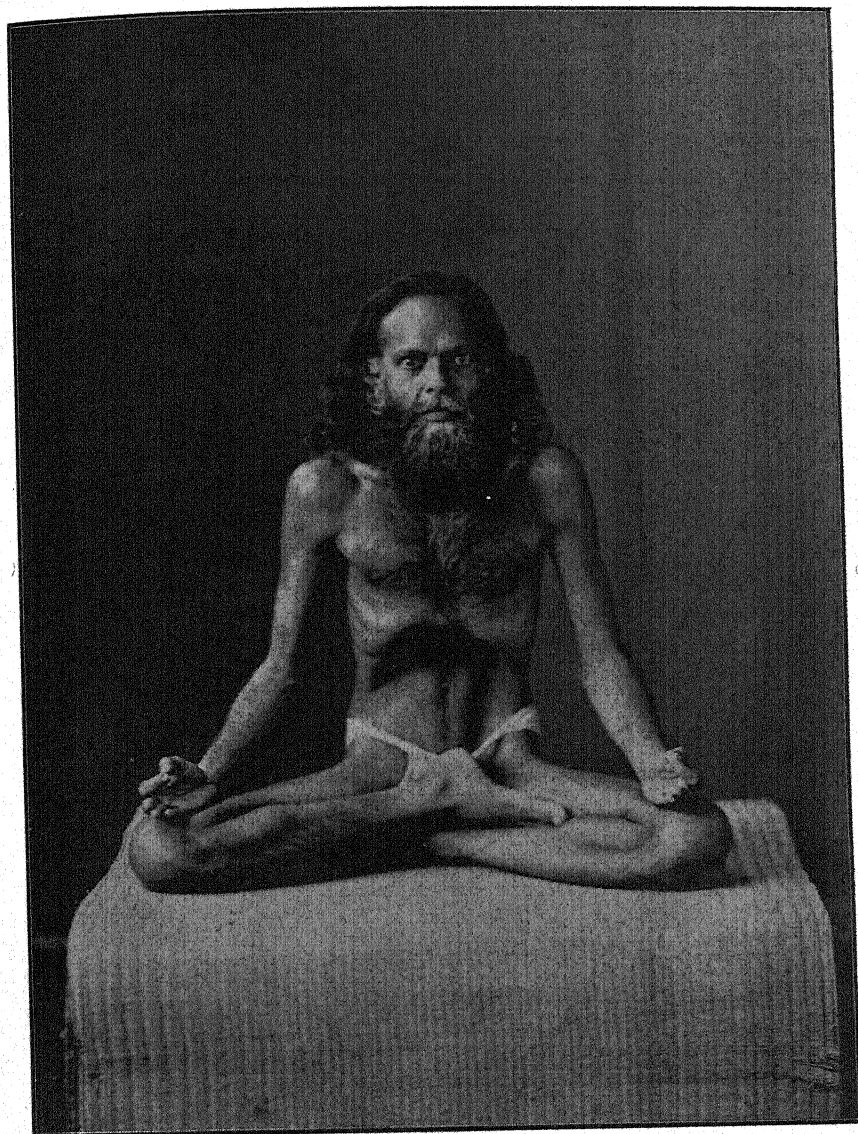


PLATE XI. UDDIYĀNA BANDHA IN SIDDHASANA—1ST STAGE  
(*Vide* pp. 208 and 212)

To face p. 112.



Trikona (triangle) is within the full moon, the repetition of it is useless. Furthermore, in the previous verse we have got "served by the Suras". The term "service" as applied to a void is inappropriate. The object of service is the Bindu within the triangle. If it be said that the Void should be worshipped by reason of the presence of the Para Bindu, then the Para Bindu being there present there is no void.

"Well concealed" (Suguptam).—By reason of its being like the ten millionth part of a hair.

"By great effort" (Yatnāt)—i.e., by long-continued practice of meditation (Dhyāna) and so forth.

"Chief root" (Parang kanda.<sup>1</sup>)—Para usually means supreme, excellent; here chief, principal. Kanda=Mūla.

"Liberation," etc. (Atishaya-paramāmodasantāna-rāshi).—The compound word means, literally, continuity of all the mass of great and supreme bliss, and this is Liberation (Moksha).

"Manifests, etc., Amākalā" (Sakala-shashi-kalā-shuddha-rūpa-prakāsham).—This compound word is to be broken up as follows:

Sakala=with the Kalā: Kalā here meaning Nirvāna Kalā. In the word Shashi-kalā the Kalā means Amākalā, the sixteenth Kalā, or digit, of the moon. Shuddha=pure; the lustre is not obscured by anything.

The sense is that the Parabindu, though subtle and otherwise imperceptible, is seen by meditation (Dhyāna) with the Amā Kalā and Nirvāna Kalā in the Trikona. If Sugopyam be read in place of Suguptam, then it would be qualified by Yatnāt.

Some read Sakala-shashi-kalā-shuddha-rūpa-prakāsham to qualify Shūnya in the previous verse, and say Shūnya means "vacant space," but that is absurd.<sup>2</sup>

Next he speaks of the presence of Parama Shiva in the pericarp of the Sahasrāra.

"Paramashiva"<sup>3</sup> (Paramashīva-samākhyāna-siddha). He who is known by the name Parama Shiva.

<sup>1</sup> Kanda means bulb or root. The Yoginibrīdaya says that this Kanda is the subtle Parānanda-kandabindurūpa, or the root of supreme Bliss in Bindu form (Vishvanātha).

<sup>2</sup> According to the Commentator, it qualifies Kanda. Bindu is the circle O; the void is the Brahmāpada or space within.

<sup>3</sup> Vishvanātha says that this Shiva is the Saguna Shiva.



"*The Brahman*" (Kharûpi).<sup>1</sup>—Kha=Ātmā, the spirit.

"*The Ātmā of all beings*" (Sarvātmā).—Sarva=all (beings). He is the Jivātmā, but in fact there is no distinction between Jivātmā and Paramātmā. The Ātmā is the Jīva. The Adhyātma Rāmāyana says: "The Jivātmā is merely another name (Paryyāya) for the Paramātmā. When by the instructions of the Āchāryya and the Shāstras their oneness is known, then the disciple possesses Mūlavidyā concerning Jivātmā and Paramātmā."

The Shruti also, when it says "That thou art"—*Tat tvam asi*,<sup>2</sup>—identifies the *Tcam* (Thou) with the *Tat* (That).

"*Rasa and Virasa*" (Rasa-virasamita).—Rasa is Paramānanda-rasa—i.e., the experience of Supreme Bliss.<sup>3</sup> Virasa is the bliss which is the product of the union of Shiva and Shakti. He is both. Or Rasa may mean the natural attachment to worldly enjoyment, and Virasa detachment from it. The meaning would then be: in Him is the Supreme Bliss arising from his detachment from worldly enjoyment.<sup>4</sup>

"*The Sun*"=Hangsa. As the sun dispels darkness, so does He dispel nescience (Ajnāna) and delusion (Moha).

<sup>1</sup> Cf. Shruti "Khang Brahma" Chhā. 4—10—5 Brah. 5—1—1.

<sup>2</sup> "That Thou art." See Introduction.

<sup>3</sup> i.e., Moksha.

<sup>4</sup> That is, the Rasa in Him has become Virasa.

## VERSE 43

By shedding a constant and profuse stream of nectar-like essence,<sup>1</sup> the Bhagavān<sup>2</sup> instructs the Yati<sup>3</sup> of pure mind in the knowledge by which he realises the oneness of the Jivātmā and the Paramātmā. He pervades all things as their Lord, who is the ever-flowing and spreading current of all manner of bliss known by the name of Hangsah Parama (Parama-hangsah).

## COMMENTARY

*"Constant and profuse"* (Niravadhi atitarām).

*"By shedding a stream of nectar-like essence"* (Sudhā-dhārā-sāram vimunchan).—The compound word can be made up and interpreted in four different ways :

1. Shedding a stream of nectar-like essence.
2. The Ādhāra (receptacle) of Sudhā (nectar) is Sudhādhāra, by which is meant the Moon ; Āsāra is what flows therefrom, a stream. Now, what flows from the Moon is Nectar, which is silvery ; hence the whole word means "the silvery beams of the moon". This adjective proves that the qualified noun is white or transparent like the moon. Shedding=Vimunchan.
3. Āsāra may, again, mean "what is uttered," "word". Sudhādhāra=receptacle of sweetness, which is a quality of nectar ;

<sup>1</sup> As appears from the Commentary *post*, this may be variously translated as follows : "By shedding a constant and profuse stream of nectar resembling the silvery beams of the Moon," or "By unremitting and nectar-like words strong for the destruction of the darkness of delusion," or "By constant repetition of the word which is nectar-like in its mercy and contains the essence of the Brahma-mantra."

<sup>2</sup> That is, the Lord as the possessor of the six forms of Aishvaryya.

<sup>3</sup> Self-controlled, whose mind is unified with the object of worship.

hence Sudhādhārāsāram=nectar-like or ambrosial word. The meaning of Niravadhi would then be "at all times," and Atitarām would mean "powerful in destroying the darkness of ignorance or delusion". Vimunchan should then mean "uttering".

4. Sudhā, again, may mean "nectar of mercy," and Sāra is "essence"—i.e., the essence of Brahma-mantra; and Dhārā is a stream (continuous repetition) of the merciful word containing the essence of the Brahma-mantra.

"Instructs the Yati," etc. (Bhagavān nirmala-mater yateh svātma-jñānam dishati).

"Yati."—He whose mind intently rests upon the Devatā of his worship.

*Knowledge by which, etc., Paramātmā (Svātma-jñāna):* Svam=Jīvātmā and Ātmā=Paramātmā; and Jñāna<sup>1</sup> that by which one knows—namely, the Tāraka-brahma-mantra, which leads to a knowledge of the Paramātmā, and thereby helps the worshipper to realise the oneness of the Jīvātmā and Paramātmā. Dishati=Upadishati (instructs). The above qualifying expressions imply that the qualified noun is the Guru, as instructions regarding Tāraka-brahma-mantra proceed from Him. So it qualifies "Parama-shiva" in the preceding verse, as He is the Guru. Cf. Guru-tattva-nirūpana in Lalitā-rahasya.

After describing Guru as "the well-known and excellent Puruṣha who is ever fond<sup>2</sup> of enjoyment with the Self (Ātma-rati-priya)," it goes on to say: "His beloved is the lustrous One who may be gained with difficulty by the Brahma-vartma (Brahman road). The Parama Brahman is but the effulgence of Her lotus feet."

By the above passage is meant that the great beauty of Her lotus feet overspreads the heart-lotus of Parama Shiva who is Para Brahman. The place for the feet of the lustrous (Tejo-rūpā) Beloved (Shakti) of the Guru is on the breast of the Guru,<sup>3</sup> and not on that of any other Puruṣha. Hence Paramas Shiva and the Guru are one and the same.

<sup>1</sup> Jñānā is spiritual knowledge or wisdom, and Vijnānā is the knowledge of the material world (science).

<sup>2</sup> i.e., who is engrossed in.

<sup>3</sup> This is in praise of Shakti, without whom Shiva is Shava (a corpse) and unable to move.



The Nirvāna Tantra also says <sup>1</sup>: "In the Lotus in the head is Mahādeva—the Parama Guru: there is in the three worlds no one, O Deveshi, who is so deserving of worship as He. O Devi, meditate on His form, <sup>2</sup> which includes all the four Gurus."<sup>3</sup>

This Parama Shiva is outside the triangle in the pericarp, and above the Hangsah of which we speak below.

The Kangkāla-mālinī Tantra <sup>4</sup> says: "In the pericarp of this Lotus, O Deveshi, is the Antarātmā, and above it the Guru. The Mandalas of Sun and Moon are also there." And after having spoken of the presence of different things in their order up to Mahā-shangkhini, it then proceeds: "Below it, O Deveshi, is the Trikona (triangle), placed in the Mandala of Moon; and having meditated there on the undecaying Kalā, (one should meditate) within it upon the seventeenth Kalā, by name Nirvāna, which is like a crescent" (Kutilā). <sup>5</sup>

<sup>1</sup> This passage occurs in the 3rd Pātala of the Nirvāna Tantra (Rasika Mohana Chattopādhyāya's Edition, p. 3), and is in answer to the following question of the Devi: "The Deva who is in the Turiyadhāma (the fourth state) is unquestionably the Paramātmā: if he be placed in the Lotus in the head, how can obeisance be made to him outwardly?" That is, How can the Sādhaka bow to him who is in the head which is itself bowed?

<sup>2</sup> The passage as quoted by the Commentator reads "Tadangsham" (his part); in R. M. Chattopādhyāy's Edition it reads "Tadrūpam" (his form), which reading is here adopted.

<sup>3</sup> i.e., Guru, Paramaguru, Parāparaguru, and Parameshthiguru.

<sup>4</sup> This passage occurs in Pātala II (p. 3 of R. M. Chattopādhyāya's Edition), which in its entirety runs thus: "In it (Sahasrāra), O Deveshi, is the Antarātmā, and above it Vāyu, and above Mahānāda is Brahmarandhra. In the Brahmarandhra is Visarga, which is Eternal Peace and Bliss. (Peace—Niranjana, which also means stainless, free from delusion.) Above it is the Devi Shangkhini, the Creatrix, Maintainer, and Destructress. Having meditated on the Triangle placed below, He thinks that Kailāsa (the paradise of Shiva) is there. O Mahādevi, by placing the undisturbed Chetas (heart or mind) here one lives in bliss to the full term of one's life (Jīva-jīvī) free from all ills, and for such a one there is no rebirth. Here constantly shines Amā Kalā, which knows neither increase nor decay, and within it, again, is the seventeenth digit, known as Nirvāna Kalā. Within Nirvāna Kalā is the fiery Nibodhikā. Above it is unmanifested Nāda, effulgent as ten million suns. It is the excellent Nirvāna Shakti, the cause of all. In this Shakti it should be known that Shiva who is changeless and free from illusion abides."

<sup>5</sup> See Jñānārṇava Tantra, XXIV, 36.

The above passage speaks of the presence of Amā Kalā, and so forth, within the triangle in the Chandra Maṇḍala. The Guru therefore is below them and above Antarātmā. Now, if it be asked how it is that, the Kangkāla-malini having placed the Guru over the Antarātmā, the Guru is spoken of as placed above Hangsah? the answer is that the Antarātmā and the Hangsah are one and the same.

*Cf.* Guru-dhyāna in Kangkāla-malini<sup>1</sup>: "Meditate on your Guru seated on a shining throne (Sinhāsana) placed on the excellent Antarātmā between Nāda and Bindu," etc. Also elsewhere: "Meditate on your Guru, who is the image of Shiva Himself, as seated on the Hangsa-pīṭha which is Mantramaya." Also *cf.* the Annadā-kalpa Tantra<sup>2</sup>: "Meditate on your Guru in the white Lotus of a thousand petals in the head; He is Parama Shiva seated on the Hangsa among the filaments."

On a careful consideration of the above authorities, the identity of Hangsa with Antarātmā becomes clear. By the expression "one's own Guru, who is Parama Shiva," it is to be understood that Parama Shiva Himself is the Guru.

The following passage, which relates to the Sahasrāra, shows that Parama Shiva is in the triangle: "Within (or near) it (Sahasrāra) is the lightning-like Triangle, and within the Triangle are the two Bindus which make the imperishable Visarga. There in the empty void is Parama Shiva."

These conflicting views lead to the conclusion that the Guru is within the triangle in the pericarp of the upturned Lotus of twelve petals, below the pericarp of the Sahasrāra and inseparable from it. This has been made clear in the Pādukā-panchaka Stotra.<sup>3</sup> From these passages it is not to be inferred that the Guru is within the triangle in the pericarp of the Sahasrāra. The triangular Hangsa is below the middle triangle; otherwise it would conflict with the authority of the Kangkāla-malini Tantra.

"He pervades all things as their Lord" (Samāste sarveshah)—*i.e.*, in this pericarp dwells He who is the Lord of All. Now,

<sup>1</sup> Pātala III.

<sup>2</sup> This quotation is not traceable in Prasannakumāra Shāstri's Edition of this Tantra.

<sup>3</sup> See notes to v. 7 of the Pādukā-Panchaka.

by saying that Parama Shiva is there it has been said that Īshvara (Lord) is there; then why this repetition? But there is an object in so doing, as the following qualifying expressions will show. The Sarvesha (Lord of All) is the Hangsah—*i.e.*, He is the Mantra "Hang-Sah."

*Cf.* Prapancha-sāra: "She whose name is Tattva is Chinmātrā<sup>1</sup>: when by proximity to the Light she wishes to create,<sup>2</sup> She becomes massive (Ghanibhūya) and assumes the form of Bindu. Then in time She divides Herself in two: the one on the right is Bindu, and that on the left side is Visarga. The right and left are respectively distinguished as *male* and *female*. Hang is the Bindu, and Sah is the Visarga; Bindu is Purusha, and Visarga is Prakriti; Hangsah is the union of Prakriti and Purusha, who pervade the Universe."

The Mahākālī Tantra speaks clearly on the subject (Pātala I): "In the empty space<sup>3</sup> in the Chandra Mandala<sup>4</sup> which is within the Sahasrāra, adorned with a celestial gateway, are the letters Hang and Sah, over which (meditate on) Him who is pure like rock crystal and dressed in pure white silken raiment, and so forth." Here the letters Hang and Sah are explicitly spoken of.

Or if Hangsa and Parama be read separately as Hangsa and Parama, it would mean "He who is known as Hangsa and Parama". The Author himself speaks of Him as Hangsah in the forty-ninth verse. Or if the two words be read together, then the meaning would be "He who is known by the name of Parama-hangsah," by one of the exceptional rules of Karmadhāraya Samāsa this word having been formed, the word 'antah' being omitted. *Cf.* Āgama-kalpa-druma: "He is called Parama-hangsah, pervading all that is moving and motionless."

<sup>1</sup> *Vide ante*, v. 39. The text quoted here differs from that of the Edition published by me (See ch. I, vv. 41—44, Tantrik Texts, Vol. III).

<sup>2</sup> Vichikīrshu—"wishes to distort herself." Here "distortion," or stress, is creation. See Introduction. *Vide ante*, p. 99.

<sup>3</sup> Shūnya. The Shūnya is the empty space within the Bindu.

<sup>4</sup> The locative is to be read Sāmīpye saptamī—that is, the space is not in, but near, the Chandramandala; otherwise there appears to be a contradiction.



*"Who is the ever flowing," etc.* (Sakala-sukha-santāna-lahari-parivāha)—i.e., in Him becomes manifest in every possible way all kinds of imperishable and increasing happiness ; that is, He is, as it were, an interminable chain of happiness.

It has previously been said that this Hangsa is below Parama Shiva.

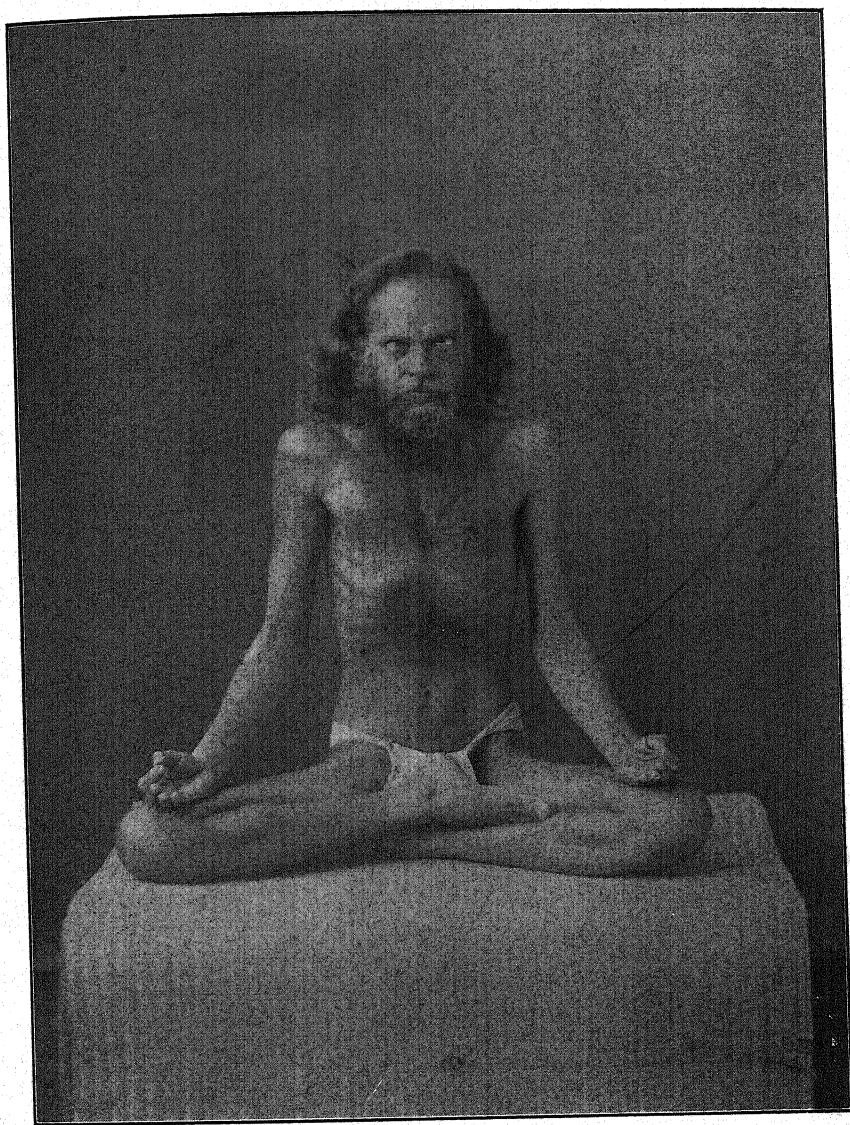


PLATE XII. UDDIYĀNA BANDHA IN SIDDHĀSANA—2ND STAGE  
(*Vide* pp. 208 and 212)

To face p. 120.





## VERSE 44

THE Shaivas call it the abode of Shiva<sup>1</sup>; the Vaishnavas call it Parama Purusha<sup>2</sup>; others, again, call it the place of Hari-Hara.<sup>3</sup> Those who are filled with a passion for the Lotus feet of the Devī<sup>4</sup> call it the excellent abode of the Devī; and other great sages (Munis) call it the pure place of Prakṛiti-Purusha.<sup>5</sup>

## COMMENTARY

As Hangsah, who has in Him all the Devatās (Sarvadevatāmaya), and others, are in this pericarp, it is the place of the Devatās of worship of all classes of worshippers, such as Shaivas, Shāktas, etc.

"The Shaivas"—i.e., the worshippers of Shiva—call it the place of Shiva.

"The Vaishnavas"<sup>6</sup> call it Parama Purusha"—i.e., the place of the Parama Purusha, or Vishnu.

"Others, again" (Kechid apare)—i.e., others who are worshippers of Hari-Hara, or, in other words, United Vishnu and Shiva and not of Shiva alone or Vishnu alone, call it the place of Hari-Hara.<sup>7</sup> They do not call it either the place of Hari (Vishnu) or of Shiva (Hara) but the place of their united selves.

<sup>1</sup> Shiva-sthānam.

<sup>2</sup> i.e., the place of Parama Purusha—Vishnu.

<sup>3</sup> Vishnu and Shiva.

<sup>4</sup> Shakti, or the Goddess.

<sup>5</sup> Shakti-Shiva.

<sup>6</sup> Worshippers of Vishnu.

<sup>7</sup> Hari-Hara-padam.

"*Other great sages*"<sup>1</sup> (Munindrā apyanye).—By this the author here means the worshippers of the "Hangsah" Mantra who call it the pure place of Prakṛiti-Puruṣa. Hangsah is the union of Prakṛiti and Puruṣa,<sup>2</sup> hence it is the place of Prakṛiti and Puruṣa.

The above shows that, as this Lotus is the dwelling-place of the Para Bindu, in which are all the Devatās, each worshipper calls it the place of the Devatā of his own separate worship.

<sup>1</sup> Muni means "knower" and whose Mind is therefore always in a state of Meditation.

<sup>2</sup> Hangsasya prakṛiti-puruṣahobhaya-rūpatvāt. Hang is the Puruṣa, and Sah is Prakṛiti.

## VERSE 45

THAT most excellent of men who has controlled his mind<sup>1</sup> and known this place is never again born in the Wandering,<sup>2</sup> as there is nothing in the three worlds which binds him. His mind being controlled and his aim achieved, he possesses complete power to do all which he wishes, and to prevent that which is contrary to his will. He ever moves towards the Brahman.<sup>3</sup> His speech, whether in prose or verse, is ever pure and sweet.

## COMMENTARY

In this verse he speaks of the fruit of a complete knowledge of the Sahasrāra. The idea sought to be conveyed is that a knowledge of this place should be gained as a whole and in detail.

"Who has controlled his mind" (Niyata-nija-chitta)—i.e., he who has controlled and concentrated the inner faculties on this place. Such an one becomes free from Sangsāra, or, in other words, he is released from bondage, as there is nothing to bind or attract him in these worlds. By bondage is meant the Māyik bonds of virtue (Punya) and sin (Pāpa).

The Bhāgavata says: "If the action which is the product of the operation of the Gunas is attributed to the self, then such

<sup>1</sup> Chitta.

<sup>2</sup> Sangsāra, the world of birth and rebirth to which men are impelled by their Karma.

<sup>3</sup> The interpretation of Vishvanātha is here adopted, according to which Kha=Brahman. As the term also means the "air" or "ether," the text is capable of translation as "He is able to roam the sky".



(false) attribution is bondage and Sangsāra and servitude." Also *cf.* Bhagavad-Gītā: "O Son of Kuntī, Man is bound by action which is the product of his own nature (Sva-bhāva)." <sup>1</sup>

To inhabit this body for the purpose of undergoing Pāpa (sin) and Punya (virtue) is bondage. In heaven one enjoys (the fruit of) Punya, and in the nether world (Pātāla) one suffers sorrow, and on earth man is subject to both Pāpa and Punya. For the Tattva-jñānī (him who knows the truth) there is neither Punya nor Pāpa, which are the causes of bondage; his accumulated (Sanchita) Karma of merit (Punya) and demerit (Pāpa) is also destroyed. He is in consequence under no bondage whether in heaven (Svarga), earth (Martya), or nether world (Pātāla), and he is not truly embodied.<sup>2</sup> Such a one stays on earth so long only as he has not worked out what he has begun. He is liberated though living (Jīvanmukta), and attains complete Liberation on the dissolution of the body.

The Kulārṇava Tantra says: "Those who have the Brahman in the heart can acquire neither merit by performing a hundred horse sacrifices, nor demerit by killing a hundred Brāhmanas." The Gītā (III, 18) also says: "For him there is nothing in this world that should or should not be done. For such a one there is no dependence on any being."<sup>3</sup>

The Subodhinī<sup>4</sup> interprets this verse to mean that the "knower" (Tattvajñānī) acquires no merit by the performances of actions nor demerit by the omission thereof.

Shruti<sup>5</sup> speaks of the destruction of accumulated (Sanchita) Punya and Pāpa: "When Manas, which is now selecting and now rejecting, is dissolved in That; when Pāpa and Punya are destroyed (lit., burnt), Sadāshiva, who is Shakti and Ātmā

<sup>1</sup> Ch. XVIII, v. 60.

<sup>2</sup> Na sharīrī bhavati—though he has a body, he is not of it.

<sup>3</sup> Telang's Translation: "He has no interest at all in what is done, and none whatever in what is not done, in this world; nor is any interest of his dependent on any being" (p. 54, Sacred Books of the East, Vol. VIII).

<sup>4</sup> That is, Shridhara-svāmī's Commentary on the Gītā.

<sup>5</sup> The text quoted is from *Hangsa Upanishad* but differs slightly from the published texts of that *Upanishad*.

(cf. *Hangsah, ante*), is *Shānta*<sup>1</sup>. Cf. *Bhagavad-Gītā*: "And so the fire of knowledge destroys all actions."<sup>2</sup>

"*Complete power*" (*Samagrā shaktih*)—i.e., power which enables him to do everything. By power, or *Shakti*, is meant ability to do all he desires to do<sup>3</sup> and counteract all harm, to fly across the air,<sup>4</sup> and to become possessed of great powers of speech and of poetic composition.

<sup>1</sup> That is, peace and quietude like the still surface of an ocean characteristic of the Supreme State.

<sup>2</sup> IV, 37.

<sup>3</sup> Such an one may have such a power but will not wrongly exercise it.

<sup>4</sup> *Khagati*; this is *Kālicharana's* interpretation; as to *Vishvanātha*, see p. 123, n. 3, *ante*.

## VERSE 46

HERE is the excellent (supreme) sixteenth Kalā of the Moon. She is pure, and resembles (in colour) the young Sun. She is as thin as the hundredth part of a fibre in the stalk of a lotus. She is lustrous<sup>1</sup> and soft like ten million lightning flashes, and is down-turned. From Her, whose source is the Brahman, flows copiously the continuous stream of nectar<sup>2</sup> (or, She is the receptacle of the stream of excellent nectar which comes from the blissful union of Para and Parā).<sup>3</sup>

## COMMENTARY

Verses 41 and 42 speak of the presence of Amākalā, Nirvāna-kalā, and Para Bindu, within the triangle in the pericarp of the Sahasrāra. He now desires to describe them by their distinctive attributes, and speaks in this verse of the distinctive features of Amā-kalā.

"*Excellent or supreme*" (Parā)—i.e., She is Chit Shakti. In the Prabhāsa-khanda occurs the following passage: "The excellent Māyā who maintains the bodies of all that have bodies." This is attributive of Amā.

<sup>1</sup> Kālīcharana reads "Vidyotitā," but Shankara reads "Nityoditā," "constantly shining."

<sup>2</sup> Alternative reading of Commentator: Nityānanda-paramparā-tivigalat-piyūṣa-dhārā-dharā. Paramparā may mean "in a continuous course," or Param may mean Shiva and Parā, Shakti. This difference in meaning is due to the different ways in which these words may be read.

<sup>3</sup> Parā, according to Shankara, may mean Parā, Pashyantī, Mudh-yamā, and Vaikhari collectively. Para and Parā are the Bindurūpa Shiva and Shakti.



"*The sixteenth Kalā of the Moon*" (Chandrasya shodashi).—By this we are to understand that he is speaking of Amā-kalā.<sup>1</sup>

"*Pure*" (Shuddhā)—i.e., stainless.

"*She resembles,*" etc. (Shishu-sūryya-sodara-kalā).—By this the redness of this Kalā is indicated.

"*Thin as the hundredth part of a fibre in the stalk of the lotus*" (Niraja-sūkshma-tantu-shatadhā-bhāgaika-rūpā).—Thin like a hundredth part of the fibre in the lotus-stalk split lengthwise.

"*Whose source is the Brahman*" (Nityānanda-paramparā).—Nityānanda=Pūrṇānanda=Brahman.

"*Flows,*" etc. (Ativigalat-piyūsha-dhārā-dharā).—If the last two compound words be read as one long compound word, as follows, Pūrṇānanda-paramparāativigalat-piyūsha-dhārā-dharā, the meaning of it will be as given within brackets at the end of the verse. Ānanda will then mean the joy of union, and Param-Parā will then mean Shiva and Shakti.

Para=Bindurūpa, Shivā. Parā=Prakṛiti, Shakti. Ānanda is the joy which arises from the union of the two, and from such union flows the nectar of which Amā-kalā is the receptacle.

<sup>1</sup> Vishvanātha says that this Amā-kalā is Ūrdhvaśaktirūpā, or the upward (towards the Brahman) moving Shakti.

## VERSE 47

INSIDE it (Amā-kalā) is Nirvāna-kalā, more excellent than the excellent. She is as subtle as the thousandth part of the end of a hair, and of the shape of the crescent moon. She is the ever-existent Bhagavati, who is the Devatā who pervades all beings. She grants divine knowledge, and is as lustrous as the light of all the suns shining at one and the same time.

## COMMENTARY

In this verse the Nirvāna Kalā is described.

*"Inside it"* (Tadantargatā)—i.e., placed in the lap<sup>1</sup> of Amā-kalā. The Kalā has already been described<sup>2</sup> as the "crescent seventeenth Kalā placed within Amā, and known by the name of Nirvāna-kalā."

*"More excellent than the excellent"* (Parā paratarā).—The Amā-kalā is excellent; this is more excellent than Amā. If 'Parātparatarā' be accepted for 'Parā paratarā,' then the meaning will be that She is the most excellent.

*"She is as subtle . . . hair"* (Keshāgrasya sahasradhā vibhajitasyaikāṅgsha-rūpā).—She is equal in dimension to the thousandth part of the end of a hair, so very subtle is She.

*"Of the Shape of the crescent Moon"* (Chandrārdhāṅga-samāna-bhaṅguravati)—like Amākalā she is in shape like the crescent.

<sup>1</sup> That is, within the curve of Amākalā. Vishvanātha says, not within Amākalā, but within the Chandramandala, of which the Amākalā is one of the digits. Nirvānakalā is, he says, Vyāpinītattva.

<sup>2</sup> See p. 112, ante.

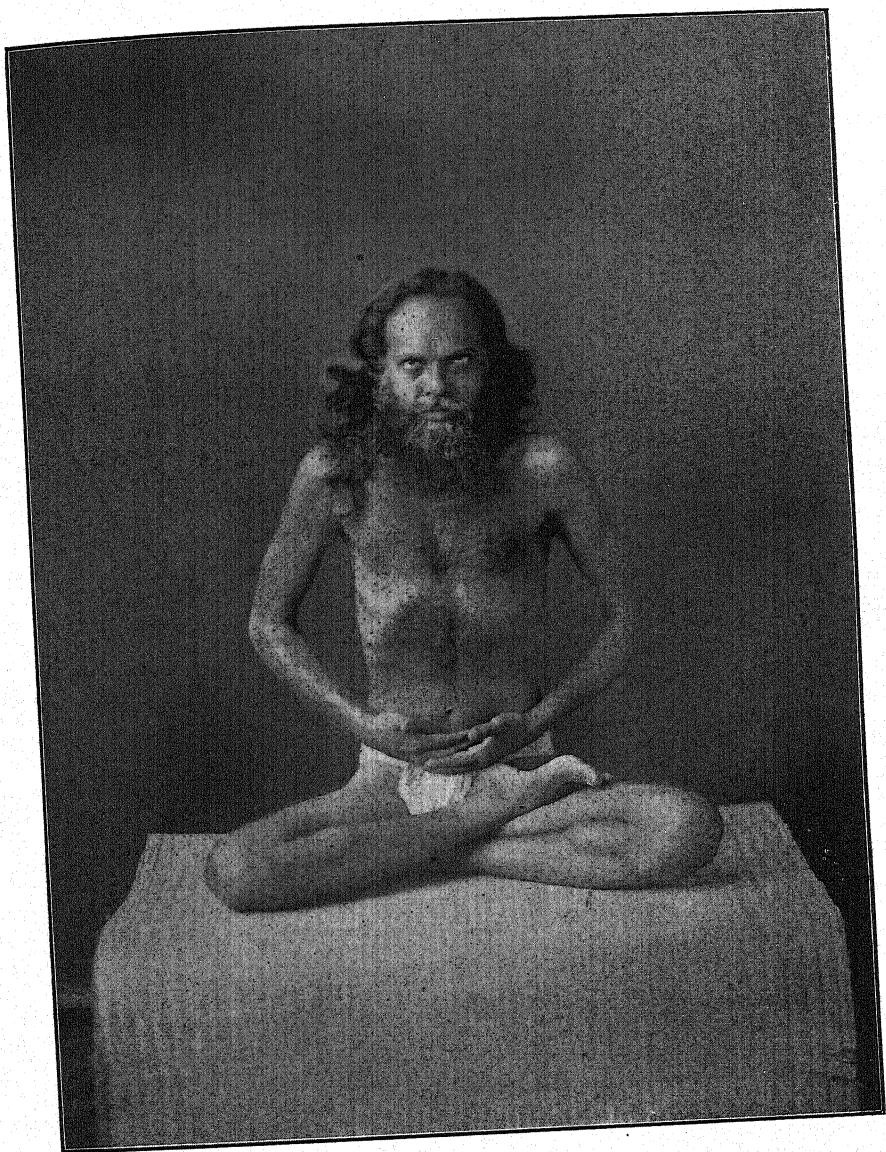


PLATE XIII. MAHĀBANDHA

To face p. 128.





"*That Devatā who pervades all beings*" (Bhūtānām adhidai-  
vatam).—Adhi-daivatam=Hārddā-chaitanyam,<sup>3</sup> and this Kalā is  
Hārddā-chaitanya-svarūpā of all beings.

"*She grants divine knowledge*" (Nitya-prabodhodayā)—*i.e.*,  
She grants Tattva-jñāna, or knowledge of the Brahman.

"*And is lustrous etc.*" (Sarvārka-tulya-prabhā).—There are  
twelve suns (Dvādashāditya). "When all the twelve suns are  
shining"—such is Her lustre. This adjective also implies that  
She is red.

<sup>1</sup> Hārddā-chaitanyam. Amara defines Hārddā to mean Prema.  
Sneha—*i.e.*, affection, love. That is, the Ishtadevatā worshipped in  
the heart; the Shakti who is Herself the heart of the Lord. The word  
is derived from hṛid=heart. The Devatā also exists as what is called  
the Hārddakalā. See Introduction.

## VERSE 48

WITHIN its middle space (*i.e.*, middle of the Nirvānakalā) shines the Supreme and Primordial Nirvāna Shakti<sup>1</sup> ; She is lustrous like ten million suns, and is the Mother of the three worlds. She is extremely subtle, and like unto the ten-millionth part of the end of a hair. She contains within Her the constantly flowing stream of gladness,<sup>2</sup> and is the life of all beings. She graciously carries the knowledge of the Truth (Tattva)<sup>3</sup> to the mind of the sages.

## COMMENTARY

He now speaks of the Para-Bindu.

"*Its*" (Etasyāḥ)—*i.e.*, of the Nirvāna Kalā.

"*Middle*" (Madhya-deshe).—Within the lap.<sup>4</sup>

"*The Supreme and Primordial Nirvāna Shakti*" (Paramā-pūrva-nirvāna-shaktih=paramā apūrva-nirvāna-shaktih).—Paramā<sup>5</sup>—*i.e.*, the Supreme Brahman as Shakti. Apūrvā—*i.e.*, She before whom there was nothing, She having appeared at the beginning of creation.

<sup>1</sup> This is, according to Vishvanātha, the Samanāpada or Samanī Shakti. This state is not free from the multitude of bonds (Pāshajāla).

<sup>2</sup> Prema. See notes, *post*.

<sup>3</sup> This word "Tattva" has by Vishvanātha been said to be Shivā-bhedajñānam—*i.e.*, the non-distinction between Shiva and Shivā.

<sup>4</sup> That is, within the crescent. According to Vishvanātha the locative indicates proximity and means near the middle but slightly above it.

<sup>5</sup> This word has been defined by Shankara to mean "She who is as great as the Para or Supreme". Vishvanātha says it means "She who measures futurity (Para=Uttarakāla)"—that is, all future time is in Her control.



"Shines" (Vilasati paramā)<sup>1</sup>—i.e., dwells resplendent.

"Mother of the three worlds" (Tri-bhuvana-janani)—i.e., She is the origin of the Universe which comprises Svarga, Martya, and Pātāla and the like.<sup>2</sup>

"She is extremely subtle, like unto the ten-millionth part of the end of a hair" (Keshāgrasya koti-bhāgaikarūpā'tisūkshma).—As She is like the ten-millionth part of the end of a hair, She is extremely subtle.

"She contains within Her the constantly flowing stream of gladness" (Niravadhi-vigalati-prema-dhārā-dharā).—Prema is the tenderness of mind produced by feeling of gladness; that is, She holds within Her the stream of excellent nectar which has its origin in the blissful union of Shiva and Shakti, and which flows incessantly.

"Is the life of all beings" (Sarveshāṅg jīva-bhūtā—i.e., animated being is but a part of Her.

Cf. "O Devī, as sparks fly forth from a flame, so does the Parabindu (as Jīva) issue from Her (Nirvāna Shakti), and becomes knowing<sup>3</sup> when it touches the Earth."<sup>4</sup>

By "Her" is meant the Shakti who is in the Parabindu, who is both Shiva and Shakti; and from Her emanates the Jīva.

Nirvāna Shakti is situated below Nirvāna-kalā, and over Nibodhikā,<sup>5</sup> which is Nāda-rūpā.<sup>6</sup> Cf. "Placed within Nirvāna (Kalā) is the fiery (Vahnirūpā) Nibodhikā, who is unmanifested Nāda<sup>7</sup>; above it is the supreme Nirvāna-Shakti, who is the cause

<sup>1</sup> Paramā—She who is coexistent or of equal degree with the Supreme (Para) or she who knows the Supreme. This is as applied to Māyā.

<sup>2</sup> Heaven, Earth, and Netherworld.

<sup>3</sup> Samjñāyuktah. i.e., Jīva-consciousness. It may also mean 'becomes endowed with a name'. Name and form characterise the world as Sat, Chit and Ānanda do Brahman.

Cf. Asti bhāti priyang rūpang nāma chetyangsha-panchakam  
Ādyang trayang Brahma-rūpang jagadrūpang tato dvayam.

<sup>4</sup> Yādā bhūman patati tadā samjñāyukto bhavati. The creation of Jīva is here spoken of. The Text quoted in from Nirvānatāntra I.

<sup>5</sup> See Introduction, and note to v. 40, particularly the portion dealing with Nāda, Bodhini and Bindu.

<sup>6</sup> That is Shakti, as Nāda.

Avyakta-nāda—unmanifested sound.

of all and is possessed of the lustre of ten million suns. It is in Her that there is the Brahman<sup>1</sup> who is the changeless Shiva<sup>2</sup> it is here that Kundali Shakti enjoys with Paramātmā.”

Nibodhikā is a phase of Avyakta-nāda (Avyakta-nādātmikā), and is fire-like. Rāghava-bhaṭṭa says: “Nāda exists in three states. When Tamo-guna is dominant, it is merely sound unmanifest (Avyakta-nāda)<sup>3</sup> in the nature of Dhvani; when Rajo-guna is more dominant, there is sound in which there is somewhat of a placing of the letters<sup>4</sup>; when the Sattvaguna preponderates, Nāda assumes the form of Bindu.”<sup>5</sup> Hence Nāda, Bindu, and Nibodhikā, are respectively the Sun, the Moon, and Fire,<sup>6</sup> and their activities are Jñāna, Ichchhā, and Kriyā. Jñāna, again, is Fire, Ichchhā the Moon, and Kriyā the Sun. This has been said in the Shārada. Therefore, inasmuch as it has been said that Nirvāna Shakti is above the fiery (Vahnirūpā) Nibodhikā, the wise should conclude that Nirvāna-Shakti is placed above the Mandalas of the Sun, the Moon, and Fire.

This has been clearly stated in the Kulārṇava Tantra, in the Para-Brahma-dhyāna, which begins, “The Bindu-rūpa Para

<sup>1</sup> Niranjana. This word may either be equal to Niḥ+anjana (*i.e.*, stainless) or Niḥ+anjana (unaffected by pleasure or pain, unmoved). It is one of the aspects of the Brahman.

<sup>2</sup> Nirvikāra. Some read Nirvikalpa, or of unconditioned consciousness. Nirvikalpa is also the last stage of Samādhi, in which there are no (Nir) specific distinctions (Vikalpa): and no “this” and “that.”

<sup>3</sup> Tamo-guṇādhikyena kevaladhvanyātmako’vyaktanādaḥ.

<sup>4</sup> Raja ādhikyena kinchidvarṇa-baddha-nyāsātmakaḥ. The sense appears to be that the letters exist anyhow together in massive undifferentiated form.

<sup>5</sup> Sattvādhikyena vindu-rūpaḥ.

<sup>6</sup> Tatash cha nāda-vindu-nibodhikā arkendu-vahni-rupāḥ. Jñāna is Fire, because it burns up all action. When the result of action is realised, action ceases (see note to v. 45). Ichchhā is the Moon, because Ichchhā is the precursor of creation and is eternal. The Moon contains the Amā-kalā, which knows neither increase nor decay. Kriyā is the Sun, because like the Sun it makes everything visible. Unless there is striving there cannot be realisation and manifestation. Cf. “As one Sun makes manifest all the Lokas” (Gītā).

The Text will be made clearer if an arrangement be made in the following groups: (1) Nāda, Sun, Kriyā; (2) Bindu, Moon, Ichchhā; (3) Nibodhikā, Fire, Jñāna. But see Introduction.

Brahma in the Sahasrāra," and ends, "Beautified by the three Mandalas within the triangle in the pericarp." By three Mandalas are meant the Mandalas of Sun, Moon, and Fire. We shall show that the Nirvāṇa-Shakti is in the form of Para-bindu (Para-bindu-rūpā).



## VERSE 49

WITHIN Her is the everlasting place called the abode of Shiva,<sup>1</sup> which is free from Māyā, attainable only by Yogis, and known by the name of Nityānanda. It is replete with every form of bliss,<sup>2</sup> and is Pure Knowledge itself.<sup>3</sup> Some call it the Brahman; others call it the Hangsa. Wise men describe it as the abode of Vishnu, and righteous men<sup>4</sup> speak of it as the ineffable place of knowledge of the Ātmā, or the place of Liberation.

## COMMENTARY

He speaks of the Para-Brahma-sthāna (place of Para-Brahma) in the Void within Nirvāna Shakti.

<sup>1</sup> Shiva-padam or state of Shiva. This, Vishvanātha says, is the Unmani state of Shakti where there is neither Kāla nor Kālā, time nor space. It is the body of Shiva (Shivatannu). It is then said Unmanyante Parashivah. The following verse which occurs in Padma Purāna (Uttara Khanda, ch. 78, v. 43) puts the idea in a more popular form. It says :

Shaivāḥ Saurāṣṭha cha Gāṇeshāḥ Vaiṣṇavāḥ Shaktipūjakāḥ.  
Māmeva prāpnuvanti hi varṣhāmbhaḥ sāgarang yathā.

"Shaivas, Sauras, Gāṇeshas, Vaiṣṇavas and Shāktās all verily come to me like rain water the ocean."

<sup>2</sup> Sakalasukhamāyam. Vishvanātha reads here Paramakulapadam, which he interprets as Param Akula-padam, or the abode of the Supreme Shiva, who is known as Akula, as Kula is Shakti. It is so called because it is here that the universe finds its rest.

<sup>3</sup> Shuddha-bodha-svarūpam.

<sup>4</sup> Sukritinah.

"Within Her" (*Tasyāḥ madhyāntarāle*)—*i.e.*, within Nirvāna<sup>1</sup> Shakti in Her form of Param Bindu, *i.e.*, the empty space within the Bindu.

"Abode of Shiva" (*Shivapadam*).—This is the place of the Brahman.

"Free from Māyā" (*Amalam*)—*i.e.*, free from the impurity of Māyā.

"Called"—*i.e.*, called by those who know the Tattva.

"Attainable only by Yogīs" (*Yogi-gamyam*).—On account of its extreme subtlety, it is beyond the scope of word and mind, is attainable by Yogīs by pure Jñāna<sup>2</sup> only.

"Some call it"—*i.e.*, the Vedāntists (*Vaidāntikas*) call it.

"Ineffable" (*Kimapi*)—*i.e.*, wonder-inspiring.

"Place of the knowledge of the Ātmā" (*Ātma-prabodham*).—The place where the Ātmā is seen or realised.

"Liberation" (*Moksha*)—*i.e.*, where one is liberated from Māyā by which one is surrounded.

Now be good enough to mark the following: the Parabindu which is Prakṛiti and Puruṣa is surrounded<sup>3</sup> by Māyā, and is within the triangle in the pericarp of the Lotus of a thousand petals. So it has been said:

"In the Satya-loka is the formless and lustrous One; She has surrounded Herself by Māyā, and is like a grain of gram; devoid of hands, feet, and the like. She is Moon, Sun, and Fire. When casting off (*Utsrījya*) the covering (*Bandhana*) of Māyā, She becomes of two-fold aspect (*Dvidhā bhitvā*) and Unmukhi,<sup>4</sup> then on the division or separation of Shiva and Shakti arises creative ideation."<sup>5</sup>

<sup>1</sup> Vishvanātha says *Samanā*.

<sup>2</sup> Spiritual knowledge, as it is said: *Mokshe dhīr jñānam anyatra vijñānang shilpashāstrayoh*. The knowledge which gains *Moksha* (Liberation) is called Jñāna, other forms of knowledge, such as fine arts, and the *Shāstras* being *Vijñāna*.

<sup>3</sup> *Māyābandhanāchchhādita-prakṛiti-puruṣātma-para-vinduh*.

<sup>4</sup> By Unmukhi is meant that She becomes intent on creation.

<sup>5</sup> *Shiva-Shakti-vibhāgena*. By division or separation is not meant that Shiva is really divided or separated from Shakti—for the two are ever one and the same—but that Shakti, who exists latently as one with the Brahman in dissolution, appears to issue from It on creation as the manifested universe.

<sup>6</sup> *Srishti-kalpanā*. That is, the subject knows itself as object.

The word "Satya-loka" in the above passage means Sahasrāra.

Also *cf.* "The attributeless Bindu is without doubt the Cause (of the attainment) of Siddhis. Some say that the Deva who is one, stainless (Niranjana), all embracing (Mahāpūrṇa) and united with the primordial Shakti as in the form of a grain of gram<sup>1</sup> is Brahmā, and by some, again, He is called Vishnu; by others, again, He is called the Deva Rudra."

The luminous empty space within the Nirvāna Shakti (*i.e.*, the outer circle of the Parabindu), which is more minute than the ten-millionth part of the end of a hair, is, according to the author, the abode of Brahman (Brahmapada). *Cf.* "Within it<sup>2</sup> is Parabindu, whose nature it is to create, maintain, and destroy. The space within is Shiva Himself and Bindu<sup>3</sup> is Parama-kundali."

Also: "The circumference (Vṛtta) is the Kundalinī-Shakti, and She possesses the three Guṇas. The space within, O Beloved Maheshāni, is both Shiva and Shakti."<sup>4</sup>

This Bindu is, according to some, Īshvara, the Cause of All. Some Paurāṇikas call Him Mahā-Vishnu; others call Him Brahma Puruṣa.

*Cf.* "There was neither day nor night, neither the firmament nor the earth, neither darkness nor any other light; there was *That* the Brahma-Male,<sup>5</sup> imperceptible to hearing, and the other sources of knowledge united with Pradhāna."<sup>6</sup>

The Shāradā<sup>7</sup> says: "The eternal Shiva should be known both as Nirguṇa (attributeless) and Saguna (possessed of attributes). He is Nirguṇa when (considered as) disassociated from the workings of Prakṛiti, but when Sakala (*i.e.*, so associated with Prakṛiti) He is Saguna."<sup>8</sup>

<sup>1</sup> Chanaka, which under its outward sheath contains two undivided halves.

<sup>2</sup> Apparently Nirvāna-Kalā.

<sup>3</sup> That is, the circumference as opposed to the inner space.

<sup>4</sup> Jñānārṇava Tantra, XXIV, 21.

<sup>5</sup> Prādhānikang Brahma-pumān.

<sup>6</sup> Kālikā Purāṇa, XXIV, v. 125.

<sup>7</sup> Ch. I.

<sup>8</sup> And so, also, the Shāktānandataraṅginī (Ch. I) says of the Devī that Mahāmāyā without Māyā is Nirguṇā, and with Māyā Sagunā.



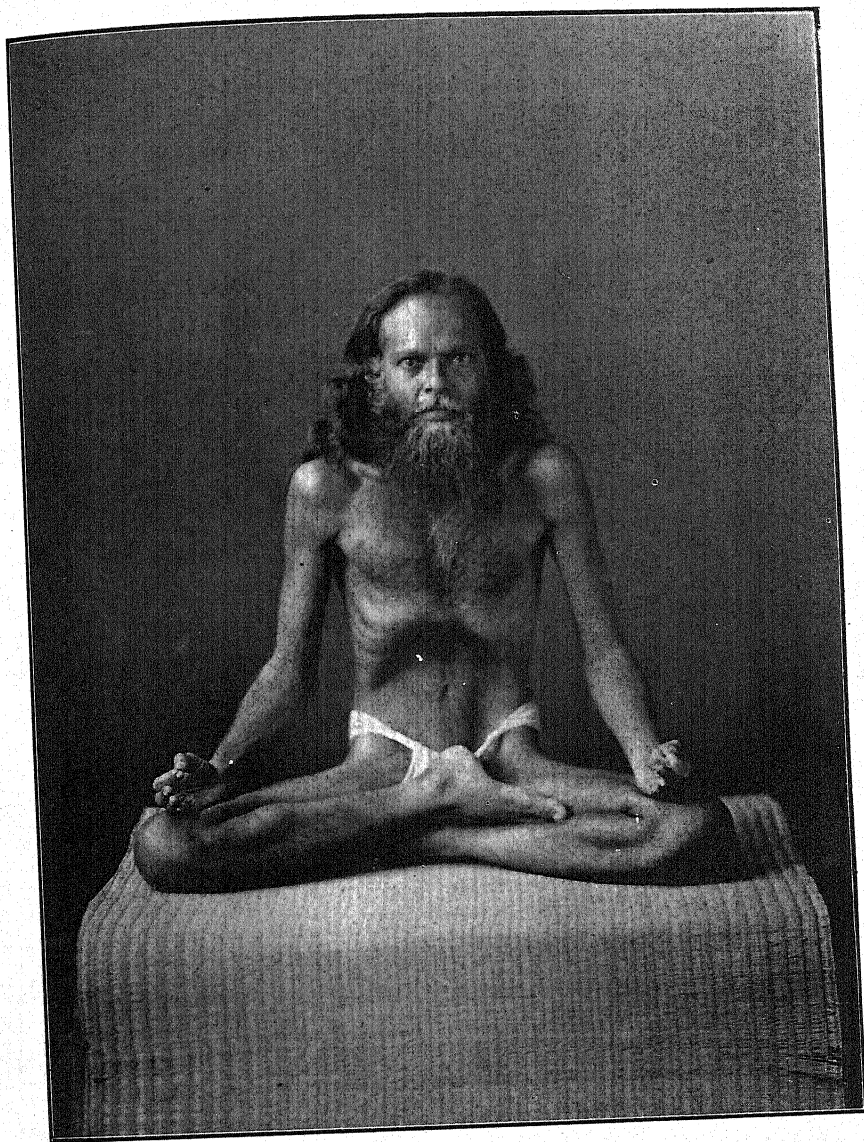


PLATE XIV. MŪLABANDHA IN SIDDHĀSANA  
(Vide p. 214)

To face p. 136.



This shows that the Bindu is Saguna Brahman. We should know that Saguna Brahman is in reality but one, though He is called by different names according to the inclinations of men. There is no need to go into further details.

#### SUMMARY OF VERSES 41 TO 49

Above (the end) of the Sushumnā Nādi is the Lotus of a thousand petals; it is white and has its head downward turned; its filaments are red. The fifty letters of the Alphabet from A to La, which are also white, go round and round its thousand petals twenty times. On its pericarp is Hangsah, and above it is the Guru who is Parama-Shiva Himself. Above the Guru are the Sūryya and Chandra Mandalas, and above them Mahāvāyu. Over the latter is placed Brahmarandhra, and above it Mahāshangkini. In the Mandala of the Moon is the lightning-like triangle within which is the sixteenth Kalā<sup>1</sup> of the Moon, which is as fine as the hundredth part of the lotus-fibre, and of a red colour, with its mouth downward turned. In the lap of this Kalā is the Nirvāna-Kalā, subtle like the thousandth part of the end of a hair, also red and with the mouth downward turned. Below Nirvāna Kalā is the Fire called Nibodhikā, which is a form of Avyaktanāda.<sup>2</sup> Above it (Nibodhikā), and within Nirvānakalā, is Para Bindu, which is both Shiva and Shakti. The Shakti of this Para Bindu is the Nirvāna Shakti, who is Light (Tejas) and exists in the form of Hangsah (Hangsarūpā), and is subtle like the ten-millionth part of the end of a hair. That Hangsah is Jīva. Within the Bindu is the void (Shūnya) which is the Brahmapada (place of the Brahman).

According to the view expressed in the fifth chapter of the Āgama-kalpa-druma and other works, the triangle A-Ka-Tha<sup>3</sup> is in the pericarp of the Sahasrāra. At its three corners are three Bindus: the lower Bindu at the apex of the triangle is Ha-kāra,<sup>4</sup> and is male (Purusha); and the two

<sup>1</sup> That is, Amākalā.

<sup>2</sup> Avyakta-nādātmaka-nibodhikākhyā-vahni.

<sup>3</sup> That is, the letters arranged in the form of the triangle referred to in v. 4 of Pādukā-panchaka. The Devī is Mātrikā-mayī.

<sup>4</sup> viz., Hang representing the "Male" Bindu.





This shows that the Bindu is Saguna Brahman. We should know that Saguna Brahman is in reality but one, though He is called by different names according to the inclinations of men. There is no need to go into further details.

#### SUMMARY OF VERSES 41 TO 49

Above (the end) of the *Sushumnā Nāḍī* is the Lotus of a thousand petals; it is white and has its head downward turned; its filaments are red. The fifty letters of the Alphabet from A to La, which are also white, go round and round its thousand petals twenty times. On its pericarp is *Hangsah*, and above it is the Guru who is Parama-Shiva Himself. Above the Guru are the *Sūrya* and *Chandra Mandalas*, and above them *Mahāvāyu*. Over the latter is placed *Brahmarandhra*, and above it *Mahāshangkini*. In the *Mandala* of the Moon is the lightning-like triangle within which is the sixteenth *Kalā*<sup>1</sup> of the Moon, which is as fine as the hundredth part of the lotus-fibre, and of a red colour, with its mouth downward turned. In the lap of this *Kalā* is the *Nirvāna-Kalā*, subtle like the thousandth part of the end of a hair, also red and with the mouth downward turned. Below *Nirvāna Kalā* is the Fire called *Nibodhikā*, which is a form of *Avyaktanāda*.<sup>2</sup> Above it (*Nibodhikā*), and within *Nirvānakalā*, is *Para Bindu*, which is both Shiva and Shakti. The Shakti of this *Para Bindu* is the *Nirvāna Shakti*, who is Light (*Tejas*) and exists in the form of *Hangsah* (*Hangsarūpā*), and is subtle like the ten-millionth part of the end of a hair. That *Hangsah* is *Jīva*. Within the Bindu is the void (*Shūnya*) which is the *Brahmapada* (place of the Brahman).

According to the view expressed in the fifth chapter of the *Āgama-kalpa-druma* and other works, the triangle A-Ka-Tha<sup>3</sup> is in the pericarp of the *Sahasrāra*. At its three corners are three Bindus: the lower Bindu at the apex of the triangle is *Ha-kāra*,<sup>4</sup> and is male (*Purusha*); and the two

<sup>1</sup> That is, *Amākalā*.

<sup>2</sup> *Avyakta-nāḍātmaka-nibodhikākhyā-vahni*.

<sup>3</sup> That is, the letters arranged in the form of the triangle referred to in v. 4 of *Pādukā-panchaka*. The *Devī* is *Mātrikā-mayī*.

<sup>4</sup> viz., *Hang* representing the "Male" Bindu.

Bindus at the corners constitute the Visarga in the form Sa<sup>1</sup> and represent Prakṛiti. Hangsaḥ which is Puruṣa and Prakṛit thus shows itself in the form of three Bindus. In its middle is Amākalā, and in Her lap is Nirvāna-Shakti, and the vacant space within Nirvāna-Shakti is Parabrahman. It has been said: "Within the Mandala of the moon in the white Lotus of a thousand petals shines like lightning the triangle A-Ka-Tha united with Ha-La-Kṣa.<sup>2</sup> Within it, is the excellent (Para) Bindu (Shūnya), placed below Visarga. In this region is the downward-turned sixteenth Kālā, of the colour of the rising Sun, in shape like the crescent moon who discharges a stream of nectar, and within Her is Parā Shakti, possessing the effulgence of ten million suns. She is as subtle as the thousandth part of the Lotus fibre, and is Chidātmikā.<sup>3</sup> Within Her is Bindu who is the Niranjana Puruṣa, who is beyond mind and speech and is Sachchidānanda, and Visarga (who is also there) is Prakṛiti. Hangsa who is both Pung<sup>4</sup> and Prakṛiti shines by His own effulgence."

Those who follow this view, place Sa-kāra over the Bindu, and place the Guru above Visarga<sup>5</sup> and Bindu which together make Hangsaḥ. But this cannot be right. The Nirvāna Tantra speaks of the Guru as worshipping the Para Bindu-rūpa-Shakti, and as being close to Her and in the act of worshipping Her. The worshipper should always sit at a level lower than, and in front of the object of worship, and never at a higher level than, and behind the object of worship. Cf. Nirvāna<sup>6</sup>: "Meditate upon the Niranjana Devī within the Satya-loka in the Chintāmanigriha<sup>7</sup> as

<sup>1</sup> That is, literally "standing Sa," or Visarga in the form Sa. The letter Sa, or more strictly Sa without the vowel, changes into Visargaḥ; thus, Tejas become Tejaḥ, Rajas Rajah.

<sup>2</sup> These Varnas are inside the triangle A-Ka-Tha.

<sup>3</sup> Of the nature of Chit. Cf. definition of Māyā-Shakti in Tattva Sandoha 14.

<sup>4</sup> The Male, Puruṣa.

<sup>5</sup> Lit., Generator of Visargaḥ (see note 5, ante, p. 136), for from Sa Visarga comes.

<sup>6</sup> Nirvāna Tantra, Ch. X.

<sup>7</sup> The room made of Chintāmani stone which grants all desires, described in the Rudrayāmala and Brahmānda Purāṇa. The Lalitā refers to it as being the place or origin of all those Mantras which bestow all desired objects (Chintita).



placed on the jewelled throne or lion-seat (Simhāsana), and on your Guru as being near Her and worshipping Her."

The Mahākālī Tantra, moreover, speaks explicitly of the presence of the Guru over the two letters Hang and Sah.<sup>1</sup> It is to be understood that if there be any texts which differ from, or add to those here adopted, then they must be taken to refer to different methods and opinions.

*This is the end of seventh section.*

<sup>1</sup> In the Jnānārṇava Tantra (I, v, 13) it is said: "O Pārvatī, in Ha-kāra with Bindu (Hang) is Brahmā and, O Maheshvari, the two Bindus of Visarga (Sah) are Hari and Myself. By reason of this inseparable connection men in this world speak of Hari-Hara."

## VERSE 50

HE whose nature is purified by the practice of Yama, Niyama, and the like,<sup>1</sup> learns from the mouth of his Guru the process which opens the way to the discovery of the great Liberation. He whose whole being is immersed in the Brahman then rouses the Devī by Hung-kāra, pierces the centre of the Liṅga, the mouth of which is closed, and is therefore invisible, and by means of the Air and Fire (within him) places Her within the Brahmadvāra.<sup>2</sup>

## COMMENTARY

Having described the Chakras ending with the Sahasrāra, he now wishes to speak of the union of Kundalinī, and preliminary to that he refers to the mode of rousing Kundalinī.<sup>3</sup>

The sense conveyed by this verse is that the man who has attained success in Yoga learns from his Guru the process, which consists of contracting the heart, rousing Kundalinī by the power of the air and fire, and so forth<sup>4</sup>; and having learned it from the mouth of his Guru, he rouses Kundalinī, attacking Her with air and fire, and by uttering the Kūrchcha "Hūṅ" and piercing the mouth of the Svayambhu Liṅga places Kundalinī within Brahmadvāra, or, in other words, within the mouth of the Nāḍi Chitrinī.

<sup>1</sup> See Introduction.

<sup>2</sup> That is, within Chitrinī Nāḍi.

<sup>3</sup> In the Yoga-process known as *Shatchakrabheda*, generally described in the Introduction, but which practically must be learned of the Guru.

<sup>4</sup> The Commentator Shankara, citing *Goraksha Sanghitā*, says that air makes the fire go upwards, and the fire awakens Kundalinī and She also goes upwards.

"He whose nature is purified" (Sushīla)—i.e., the man who regularly practises Yama and so forth, and has trained himself.

By practising Yama, Niyama," etc. (Yama-niyama-samābhyaśa-shīla).—It must be observed that it is not merely by the practice of Yama and Niyama that perfection in the preliminary Yoga practices<sup>1</sup> is attained. But the Sādhaka has by practice to destroy such inclinations as lust, anger, and the like, which interfere with Yoga, and cultivate others, such as controlling the inner air, steadiness of mind, and so forth, which are helpful in Yoga practice. It is because of this that in v. 54 the Author has used the word "Yamādyaiḥ" in the plural. Practising Yama and the like is necessary, however, for those whose minds are disturbed by lust and other propensities. If, however, a man by reason of merit and good fortune acquired in a previous birth, and by his nature, is free from anger, lust, and other passions, then he is capable of real Yoga without the preliminary practices. This must be well understood.

"From the mouth of his Guru" (Shrī-nātha-vaktrāt).—The process cannot be learnt without the instructions of the Guru. Hence it has been said: "It can be learnt from the Guru alone, and not from ten million Shāstras."

"Process" (Krama).—Steps, order.

"Which opens the way to the discovery of the great Liberation" (Mahā-moksha-vartma-prakāśha).—By this is meant the 'process' by which the entrance into the channel of the Nāḍī Chitrinī is opened out. 'Way of Liberation' (Moksha-vartma) is the way through the channel within Chitrinī. The 'discovery' (Prakāśha) is made of this by making one's way through it.

"He" (Sah)—i.e., the man who has distinguished himself by his success in Yoga practices.

"Whose whole being is immersed in the Brahman" (Shuddha-buddhi-svabhāva<sup>2</sup>).—Shuddha-buddhi means the Brahman, and he whose Svabhāva (own being) is in Him. This compound word may also mean "He whose being (Bhāva) by reason of the

<sup>1</sup> Aṅga-yoga. See Introduction, and Vishvanātha citing Gaudamiya Tantra (Tāntrik Texts, Vol. II, p. 133, ed. A. Avalon).

<sup>2</sup> Shankara reads prabhāva, and renders the passage as "He whose power is due to the purity of the Buddhi".



purity of his mind (Shuddha-buddhi) is immersed in the Spirit (Sva=Ātmā)."

"*Rouses the Devī by Hūṅ-kāra*" (Hūṅ-kārenaiva Devīm).—The Āgama-kalpa-druma says: "Then having mentally recited Hangsa, gently contract the anus."<sup>1</sup> It therefore follows that in moving Kundalinī the Hangsa Mantra should be uttered. The Author of the Lalitārahasya, following this, says that in moving Kundalinī the Mantra "Hūṅ Hangsaḥ" should be employed. But, from the fact that the part is to be contracted after the Hangsa Mantra is recited, the intention appears to be that the Jīvātmā, which is of the shape of the flame of a lamp, should by the recitation of the Hangsa Mantra be brought from the heart to the Mūlādhāra, and then moved along with Kundalinī.

The Āgama-kalpa-druma in a subsequent passage says: "Raising and again raising the Shakti with the Ātmā from the abode of Brahmā,<sup>2</sup> the excellent Sādhaka should (and so forth)." This shows that She should be led away along with Ātmā or Jīvātmā. The Kālī-Kulāmṛita has: "Having led Jiva from the heart by the Hangsa Mantra to the Mūla Lotus,<sup>3</sup> and having roused the Paradevatā Kundalinī by Hūṅ-kāra." The Kangkāla-mālinī says: "O daughter of the King of Mountains, having drawn the Jīvātmā by the Pranava, let the Sādhaka move Prāṇa and Gandha<sup>4</sup> with Kundalinī by the aid of the 'So'ham' Mantra, and make the Devī enter the Svādhishthāna."

The wise should, from the above texts, understand that the Jīvātmā should be brought from the heart by the aid of either the Pranava or Hangsa Mantra, and then Kundalinī should be roused by the Kūrchcha-bīja alone.

"*The mouth of which is closed,*" etc. (Guptam).—This word may be read either as an adjective qualifying Liṅga, and mean unmanifested by reason of its mouth being closed,<sup>5</sup> or may be read as an adverb qualifying "places," and then the word would mean "imperceptibly."

<sup>1</sup> Shanair ākunchayed gudam—that is, by Ashvinī-mudrā.

<sup>2</sup> Brahmā is in Mūlādhāra.

<sup>3</sup> Mukhāmbhuja. This may be a mis-script for Mūlambuja.

<sup>4</sup> i.e., Prithivī.

<sup>5</sup> On the top of the Liṅga is Nāḍabindu—i.e., Chandra Bindu. The mouth is the Bindu which Kundalinī pierces.

In the Āgama-kalpa-druma, Panchamashākhā, the mode of rousing the Kundalinī, is described in detail thus: "Having seated oneself in the Padmāsana posture, the two hands should be placed in the lap. Thereafter, having mentally recited the Hangsa Mantra, the anus should be gently contracted. One should then repeatedly raise the air by the same way,<sup>1</sup> and having raised it let him pierce the Chakra. I now speak of its process. In the Mūlādhāra Lotus is a very beautiful triangle. Inside it is Kāma,<sup>2</sup> (lustrous) like ten million young suns; above Him (Kāma), and surrounding Svayambhu-Liṅga, is Kundalī Shakti." Also cf. "As the result of excitation by the Kāmāgni and the action of the Kūrchcha-mantra on Her, She is seized with desire for Para-Hangsa."<sup>3</sup>

The Bhūta-shuddhi<sup>4</sup> also says: "O Shivā, the Sādhaka should contract the chest (lit., heart), letting his breath remain there,<sup>5</sup> and he should control the base of the throat and other parts of the body,<sup>6</sup> and then suddenly opening the door by means of a key-like motion (Kunchikā)<sup>7</sup> and (the fire of desire) should be kindled, O Parameshvari, by means of the air (Pavana)." "Then the Serpent,<sup>8</sup> who is sleeping on the Liṅga in the Mūlādhāra and who is stung by the heat of the fire, should be awakened in the Liṅga at the mouth of the Yoni and by the heat, (of her desire) be led forcibly upwards."<sup>9</sup> "Move the air into the

<sup>1</sup> Tena vartmanā—that by which Kundalinī is to go.

<sup>2</sup> The Kāmavāyu, or Air of Kāma.

<sup>3</sup> Parang Hangsābhilāshinī—i.e., passion is excited in Her, and She is impelled by the fire of Kāma towards the Parang Hangsa in the Sahasrāra.

<sup>4</sup> This passage is obscure, and cannot be traced in the only published edition of the Tantra, but is similar to certain passages in the Hathayogapradīpikā which deals with Bhūtaśuddhi. It seems to contain passages from various texts to illustrate the process of Bhūtaśuddhi. The Commentator has, however, more clearly described the process in his own words.

<sup>5</sup> He thus closes the passage of the upward breath.

<sup>6</sup> That is, the chest and the anus, thus closing the passage of the upward and downward airs.

<sup>7</sup> That is, the motion of the Kāma vāyu spoken of *post.*

<sup>8</sup> Nāginī, one of the names of Kundalī.

<sup>9</sup> That is, the Trikona in the Mūlādhāra which surrounds the Svayambhu Liṅga.



Nādi according to the rules of Kumbhaka (retention of breath) and the method shown by the Guru. Let the Jīva thus controlled be led by the concealed passage, and by the upward breath make all the Lotusess turn their heads upwards. Having fully awakened Her, let the wise one lead Her to Bhānu (the Sun) at the summit of the Meru (i.e., the Sahasrāra)."

Now pay attention to the procedure established by a careful consideration of the above texts<sup>1</sup> : The Yogī should sit in the proper posture and place his two hands with palms upwards in his lap, and steady his mind (Chitta) by the Khecharī Mudrā. He should next fill the interior of his body with air and hold it in by Kumbhaka,<sup>2</sup> and contract the heart.<sup>3</sup> By so doing the escape of the upward breath is stopped. Then, when he feels that the air within him from the belly to the throat is tending downward through the channels in the Nādis, he should contract the anus and stop the downward air (Apāna); then, again having raised the air, let him give the Kāma<sup>4</sup> within the triangle in the pericarp of the Mūlādhāra Lotus a turn from the left to the right (Vāmā-vartana); by so doing the fire of Kāma there is kindled, and Kundalīni gets heated (excited) thereby. He should then pierce the mouth of the Svayambhu Liṅga, and through its aperture with the aid of the "Hūṅ" Bija, lead Her who desires union<sup>5</sup> with Parama-Shiva, within the mouth of the Chitrinī-Nādi. This is the clear sense of texts.

<sup>1</sup> The passages in quotation marks are here cited from different books on Haṭhayoga.

<sup>2</sup> Retention of breath in Prāṇāyāma.

<sup>3</sup> Hṛdayam ākunchayet—that is, by Jālandhara Bandha, etc. See Introduction.

<sup>4</sup> Kāma-vāyu.

<sup>5</sup> Sāma-rasya, a term used on the material plane to denote sexual union.



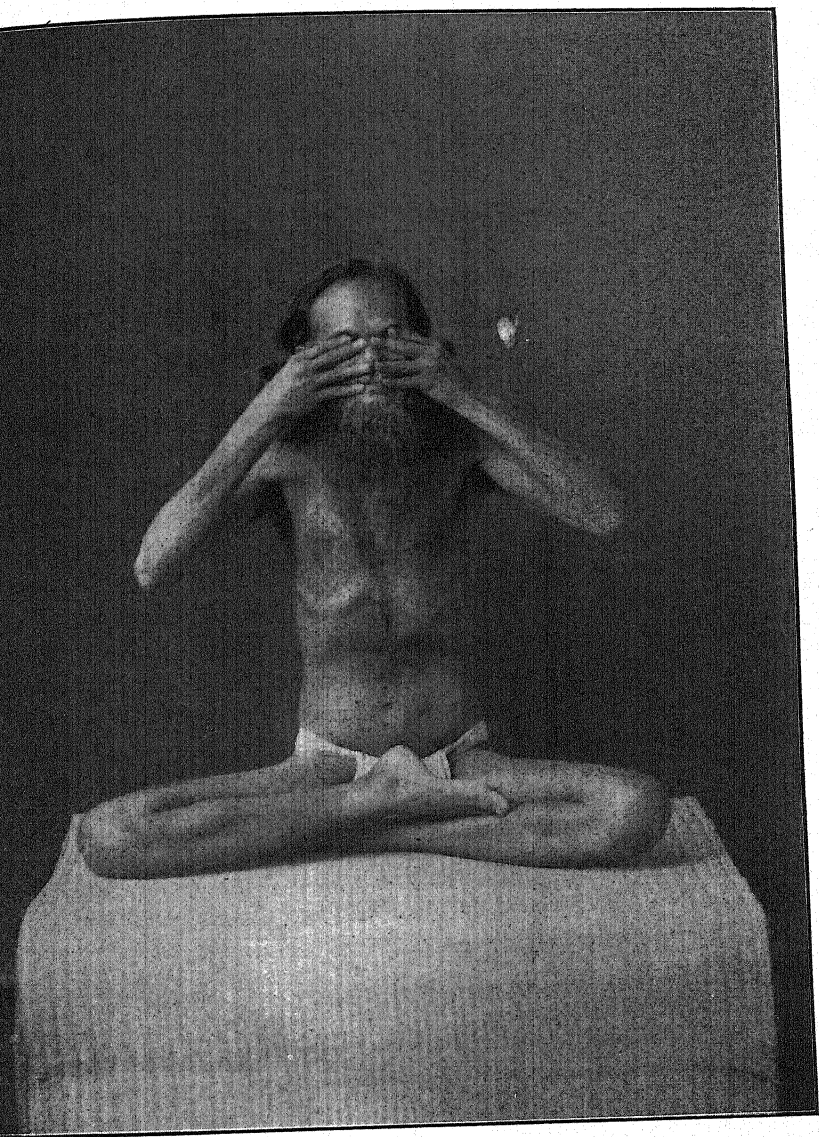


PLATE XV. YONI MUDRĀ IN SIDDHĀSANA  
(*Vide* p. 209)

face p. 144.



## VERSE 51

THE Devī who is Shuddha-sattvā<sup>1</sup> pierces the three Liṅgas, and, having reached all the lotuses which are known as the Brahma-nāḍī lotuses, shines therein in the fulness of Her lustre. Thereafter in Her subtle state, lustrous like lightning and fine like the lotus fibre, She goes to the gleaming flame-like Shiva the supreme Bliss, and of a sudden produces the bliss of Liberation.

## COMMENTARY

Now he speaks of the mode of the Union of Kundalinī (with Shiva). The meaning of this verse, in brief, is that the Devī Kundalinī pierces the three Liṅgas—viz., Svayambhu, Bāna, and Itara<sup>2</sup>—and by so doing makes a passage for Herself; and when she reaches the lotuses in (or appertaining to) the Nāḍī called Brahma-nāḍī she shines in the fulness of Her lustre in these lotuses. Then, when in Her subtle form, fine like the lotus fibre, She approaches Shiva, who is Supreme Bliss<sup>3</sup> Itself, and who is in His Bindu form in the pericarp of the Sahasrāra, She brings to the Sādhaka the Bliss of eternal Liberation<sup>4</sup> when that is least expected.

“*Pierces*” (Bheda) means making a passage through that which is obstructed.

“*Shuddha-satvā*.”—Sattva, Ati-sattva, Parama-sattva, Shuddha-sattva, and Vishuddha-sattva, are the five different degrees of

<sup>1</sup> A form of embodied Chaitanya. See Commentary, *post*.

<sup>2</sup> In the Mūlādhāra, Anāhata and Ājñā Chakras respectively.

<sup>3</sup> Paramarasa=Paramānanda.

<sup>4</sup> Mokshākhyānandarūpam=Nityānandarūpa-muktim.



Chaitanya pervading the body.<sup>1</sup> Shuddha-sattvā is therefore the fourth (Turiyā) stage. By Brahmanādī is meant Chitrinī. The Lotuses are the six Lotuses which are strung upon Chitrinī.

"The three Liṅgas" (Liṅga-trayam).—The three Liṅgas already described. By this we are to understand that the six Chakras and five Shivas are included. She pierces all these, which altogether make fourteen knots (Granthi).

The Shāktānanda-taraṅginī speaks of "Her who goes along the Channel of Brahman<sup>2</sup> having pierced the fourteen knots".<sup>3</sup>

The Svatantra Tantra speaks of the distinctive features of Liṅga and Shiva.

"The Devī goes to Brahman (Nishkala)<sup>4</sup> after having pierced the Shivas placed in the six Chakras. As She reaches each of the different Chakras, She acquires the beauty characteristic of each and bewitches Maheshāna<sup>5</sup>; and having there repeatedly enjoyed Him who is filled with joy, She reaches the Eternal One (Shāshvata). He is said to be transpierced (Bhinna), as He is bewitched by Parā."

The Māyā Tantra says: "The Devī goes along the Shakti-mārga, piercing the three Liṅgas in the Chakras in each of Her different forms<sup>6</sup> (Tattadrūpena), and having attained union (in the Sahasrāra) with Nishkala (Brahman) She is satisfied." Tattadrūpena—i.e., in the forms Vaikharī, Madhyamā, and Pashyantī.

It has been said that<sup>7</sup> "The first state (Bhāva) is Vaikharī, and Madhyamā is placed in the heart; between the eyebrows is the Pashyantī state, and the Parā state is in the Bindu".<sup>8</sup> The meaning of the above quotation is that the four sound-producing

<sup>1</sup> Sharirāvachchhinna-chaitanya.

<sup>2</sup> Brahma-randhra, the channel within Chitrinī, is called Brahmanādī and Brahma-randhra.

<sup>3</sup> That is 3 Liṅgas, 6 Chakras, and the 5 Shivas—viz., Brahmā and the rest—in the 5 Chakras.

<sup>4</sup> The Supreme or Nirguna Brahman.

<sup>5</sup> That is, the Shiva in the particular Chakra.

<sup>6</sup> That is, She unites, in Her passage along the Nādi, with each of the Liṅgas in that form of Hers which is appropriate to such union.

<sup>7</sup> See Commentary on v. 11, ante.

<sup>8</sup> According to v. 11, Parā is in Mūlādhāra, Pashyantī in Svādhishthāna, Madhyamā in Anāhata and Vaikharī in the mouth. What is, however, here described is Layakrama.

(Shabdotpādikā) Shaktis—viz., Parā, Pashyantī, Madhyamā, and Vaikharī—are identical with Kundalinī (Kundalinyabheda-rūpā). Hence at the time when Kundalinī starts to go to Sahasrāra She in Her form of Vaikharī bewitches Svayambhu Liṅga ; She then similarly bewitches Vāna-Liṅga in the heart as Madhyamā, and Itara Liṅga between the eyebrows as Pashyantī, and then when she reaches Para Bindu She attains the stage of Parā (Parā-bhāva).

The Method of Chakra-bheda is thus described: "O Parameshvarī, let the Sādhaka carry along with Her the Lotuses which are on the Chitrinī, and which have their origin in the mud of blood and fat.<sup>1</sup> Let him<sup>2</sup> enter the channel (Nāla)<sup>3</sup> on the left, from below, and in this way Chakra-bheda (piercing the Chakra) is effected. After having thus pierced the six Chakras, She along with Jīva should be led as the rider guides a trained mare by the reins."

Also cf. "The Devī should be led by the Hangsa Mantra to the Sahasrāra through the points of union of the six Chakras (with the Nādi) along the road of Sushumnā."

"*Gleaming flame-like*" (Sūkshma-dhāmnī pradīpe).—The gleam is the Hangsa, which is the luminous energy (*Tejas*) of the Para Bindu, in its aspect as Nirvāṇā Shakti (Nirvāṇashaktyātmaka). The Parama Shiva shines with it.

We now describe how the joy of Liberation is brought about.

The Devī by dissolving Kundalinī in the Para Bindu effects the Liberation of some Sādhakas through their meditation upon the identity of Shiva and Ātmā in the Bindu. She does so in the case of others by a similar process, and by their meditation on Shakti.<sup>4</sup> In other cases, again, this is done by the concentration of thought on the Parama Puruṣa, and in other case by the meditation of the Sādhaka on the bliss of union in the Bindu of Shiva and Shakti.

<sup>1</sup> Lotuses grow in the mud, and these Lotuses grow in the blood and fat of the body. The process described is Kundalinī-yoga, or, as it is called in the Tippanī of Shangkara, Bhūta-shuddhi.

<sup>2</sup> As the Sādhaka, who has taken the Jīvātmā from the heart to the Mūlādhāra, and thus identifies himself with Kundalinī, it is he who enters.

<sup>3</sup> That is, the Nādi.

<sup>4</sup> Shaktyātmakachintana ; or it may mean meditation on the union of Shiva and Shakti.



The Māyā Tantra says<sup>1</sup>: "Those who are learned in Yoga say that it is the union of Jīva and Ātmā. According to others (*i.e.*, Shaivas) it is the experience of the identity of Shiva and Ātmā. The Āgama-vādīs proclaim that Yoga<sup>2</sup> is the knowledge (Jñāna) relating to Shakti. Otherwise men say that the knowledge of the Purāṇa Puruṣha is Yoga, and others, again, the Prakṛiti-vādīs, declare that the bliss of union of Shiva and Shakti is Yoga."<sup>3</sup> By "union of Jīva and Ātmā" is meant Samādhi. By Yoga is meant that by which oneness is attained with the Paramātmā. Having spoken of Samādhi, he then deals with the different kinds of Yoga in Dhyāna. By "bliss of union (Sāmarasya) of Shiva and Shakti" is meant the sense of enjoyment arising from the union of male and female.<sup>4</sup>

The Bṛihat Shūkrama speaks of the manner in which this is to be meditated upon: "They with the eye of knowledge<sup>5</sup> see the stainless Kalā, who is united with Chidānanda<sup>6</sup> on Nāda. He is the Mahādeva, white like pure crystal, and is the effulgent First Cause (Vimba-rūpanidāna),<sup>7</sup> and She is Parā the lovely woman of beautiful body<sup>8</sup> whose limbs are listless by reason of Her great passion".<sup>9</sup>

<sup>1</sup> These verses also occur in Ch. XXV, vv. 1, 2, of Shāradā Tilaka. By "union of Jīva and Ātmā" is meant the realisation of the identity of the individual with the supreme spirit as indicated in the Mahāvākya "Tat tvam asi (That thou art)." By Purāṇa Puruṣha the Puruṣha in Sāṃkhya Darshana is meant the Vaishnavas understand by it Nārāyaṇa (collective humanity). By "knowledge of Shakti" is meant the knowledge that Shakti is inseparable from Shiva.

<sup>2</sup> Shaktyātmakajñāna.

<sup>3</sup> Sāmarasyātmakam jñānam. Tantrāntara says that Sāmarasya is the Dhyāna of a Kulayogī.

<sup>4</sup> Stripumyogāt yat saukhyang sāmarasyang prakīrtitam. In other words, the bliss of Union of Shiva and Shakti, of which sexual union is the material type.

<sup>5</sup> Jñāna-chakṣuḥ.

<sup>6</sup> Chidānanda is Consciousness-Bliss.

<sup>7</sup> A variant reading is Bindu-rūpa-nidāna, the First Cause in the Bindu form.

<sup>8</sup> Vāmora—lit., beautiful thighs, the part being selected as an example of the whole.

<sup>9</sup> Madālasa-vapuḥ.



By Kalā in the above is meant Kundalinī. Vimba-rūpa-nidāna qualifies Para-shiva or Chidānanda. Chidānanda is the Bindu-rūpa Shiva or Para Shiva.

It has also been said elsewhere: "Having united Kundali with the Shūnya-rūpa<sup>1</sup> Parashiva, and having caused the Devī so united to drink the excellent nectar from their union, She by the same way should be brought back to the Kula cavity."<sup>2</sup>

"Having brought them together and meditated upon Their union,<sup>3</sup> let the Deha-devatā<sup>4</sup> be satisfied with the nectar which flows from such a union."

The Gandharva-mālikā speaks of a different process: "The Sahasrāra is the beautiful and auspicious place of Sadāshiva. It is free from sorrow and divinely beautiful with trees which always bear and are adorned by flowers and fruits. The Kalpa Tree<sup>5</sup> adds to its beauty. This tree contains all the five "elements," and is possessed of the three Gunas. The four Vedas are its four branches. It is laden with beautiful unfading flowers which are yellow, white, black, red, green, and of variegated colour. Having meditated on the Kalpa Tree in this manner, then meditate upon the jewelled altar below it. O Beauteous One, on it is a beautiful bed adorned with various kinds of cloth and Mandāra flowers, and scented with many kinds of scents. It is there that Mahādeva constantly stays. Meditate upon Sadāshiva, who is like the purest crystal, adorned with all kinds of gems, long-armed,<sup>6</sup> and of enchanting beauty. He is ever gracious and smiling. In His ears are ear-rings, and a chain of gems goes round His neck. A garland of a thousand lotuses resting on his neck adorns His body. He has eight arms and three eyes like the petals of the lotus. On His two feet He wears tinkling toe-ornaments, and His body is Shabda-Brahma (Shabda-Brahma-maya). O Lotus-eyed One, meditate thus on His gross Body (Sthūla-vapuh). He is the

<sup>1</sup> Shūnya-rūpa. Shūnya means "the void" or space within the Bindu—the Shiva who is That, the Supreme Shiva.

<sup>2</sup> Kula-gahvara: the Mūlādhara.

<sup>3</sup> Sāmarasya; *v. ante*.

<sup>4</sup> That is, the body of the Sādhaka considered as Devatā.

<sup>5</sup> A celestial wishing-tree which grants all fruit.

<sup>6</sup> Associated with the idea of strength.

quiescent, corpse-like<sup>1</sup> Deva within the Lotus who is void of all action."

Also: "Meditate upon the Devī Kundalinī who encircles the Svayambhu Liṅga. Lead the Devī, with the aid of the Hangsa Mantra to the Sahasrāra, where, O Parameshvarī, is the great Deva Sadāshiva. And then place there the beautiful Kundalinī, who is excited by Her desire. Kundalinī, O Beloved, then wakes up and kisses the lotus-mouth of Shiva who is gladdened by the scent of Her lotus-like mouth, and, O Deveshi, She then enjoys Sadāshiva but a very little while when immediately, O Devi, O Parameshvarī, there issues nectar. This nectar issuing from their union is of the colour of lac.<sup>2</sup> With this nectar, O Deveshi, should the Para Devatā<sup>3</sup> be satisfied. Having thus satisfied the Devatās in the six Chakras with that ambrosial stream, the wise one should by the same way bring Her back to Mūlādhāra. The mind should in this process of going and coming be dissolved there.<sup>4</sup> O Pārvatī, he who practises this Yoga day by day is freed from decay and death, and is liberated from the bondage of this world."

Other similar processes should be looked for in other Tantras.

<sup>1</sup> Shiva without Shakti is Shava (corpse): Devībhāgavata, and v. 1 of the Ānandalahari.

<sup>2</sup> Red, which is the colour of lac, is also that of the Rajas guna.

<sup>3</sup> Kundalinī.

<sup>4</sup> In the Shivasthānam.



## VERSE 52

THE wise and excellent Yogī rapt in ecstasy,<sup>1</sup> and devoted to the Lotus feet of his Guru, should lead Kula-kundalī along with Jīva to Her Lord the Parashiva in the abode of Liberation within the pure Lotus, and meditate upon Her who grants all desires as the Chaitanyarūpā Bhagavati.<sup>2</sup> When he thus leads Kula-Kundalinī, he should make all things absorb into Her.

## COMMENTARY

Having spoken of the Dhyāna-yoga of Kundalinī, he now speaks of the Samādhīyoga of Kundalinī. The substance of this verse is that the wise (Sudhī) and excellent Yogī (Yogīndra) intent on the attainment of Samādhī should first of all lead Her who has been roused, who then, taking with Her Jīva, reaches the Brahma-dvāra, causing the absorption into Herself of everything as She moves along. When She who is the Ishtadevatā and the giver of all good fruits is led up to Her Lord and is united with Him, the Para Bindu, she should be meditated upon as the Supreme (Parā, *i.e.*, Para Bindu, Parambindusvarūpām). When She has been led to Her Lord Shiva, the Para-Bindu, and has been united with Him, She should be meditated upon as the Ishtadevatā who grants good fruit.

He should there (in the Sahasrāra) dissolve the Para-Bindu in the Chidātmā,<sup>3</sup> which is in the void within the Bindu, and should meditate upon Her (Kundalinī) as Shuddhachaitanyarūpā.<sup>4</sup> He thus realises the identity of Jīva and Ātmā,

<sup>1</sup> Samādhī. *Vide* Introduction, and *post*, Commentary.

<sup>2</sup> The Devī who is the Chit in all bodies.

<sup>3</sup> The Brahman as Chit.

<sup>4</sup> Pure Chit.



being conscious within himself that "I am He" (So 'ham); and having dissolved the Chitta he remains unmoved, by reason of his full and all-pervading Knowledge.

The Revered Preceptor (Shrīmat Āchāryya)<sup>1</sup> has said: "The wise one should absorb the Kārana<sup>2</sup> Ma-kāra into the Chidātmā, and realise: 'I am Chidātmā, I am eternal, pure (Shuddha), enlightened (Buddha), liberated (Mukta); I am That which alone is (Sat), without a second (Advaya); I am Supreme Bliss wherein is all bliss and Vāsudeva's very self, I am—Om.'<sup>3</sup> Having realised that the mind (Chitta) is the discriminator, he absorbs it into its witness.<sup>4</sup> Let not the mind (Chitta) be distracted when it is absorbed into Chidātmā. Let him (the Sādhaka) rest in the fulness of his Illumination like a deep and motionless ocean."

"Ma-kāra."<sup>5</sup> : This is said for those who are Sādhakas of the Pranava. By Kārana is here meant Para-Bindu. By "I am Vāsudeva" (Vāsudevo'ham) the Vāishnavas are alluded to (*vide ante*, vv. 44, 49).

We thus see that the worshipper of any particular Devatā should realise that Kundalinī is one with the object of his worship. In Pranava worship, for instance, the worshipper realises his identity with the Ongkāra; in other forms of worship he realises his identity with Kundalinī, who is embodied by all the Mantras of different worshippers.

The Tantrāntara says: "The King among Yogis becomes full of Brahma-bliss by making his mind the abode of the great void which is set in the light of the Sun, Moon, and Fire."<sup>6</sup>

"Lead Kundalī along with Jīva" (Jīvena sārddhang nītvā). —The Jīvātmā which is the Hangsa, in form like the tapering flame of a light, should be brought to the Mūlādhāra from its place in the heart, and then led along with Kundalinī.

<sup>1</sup> That is, Shangkarāchāryya.

<sup>2</sup> That is, the Bindu is Makāra. It is the Kārana or Cause of all.

<sup>3</sup> Chidātmābang nitya-shuddha-buddha-mukta-sadadvayah

Paramānanda-sandobo'hang vāsudevo'ham om iti.

<sup>4</sup> That is, the Ātmā, of which it is said Ātmā sākshī chetaḥ kevalo nirgunash cha.

<sup>5</sup> The Bindu is the Ma-kāra.

<sup>6</sup> That is, in the region of the Sahasrāra. See 4 v. of the Pādukā-panchaka.

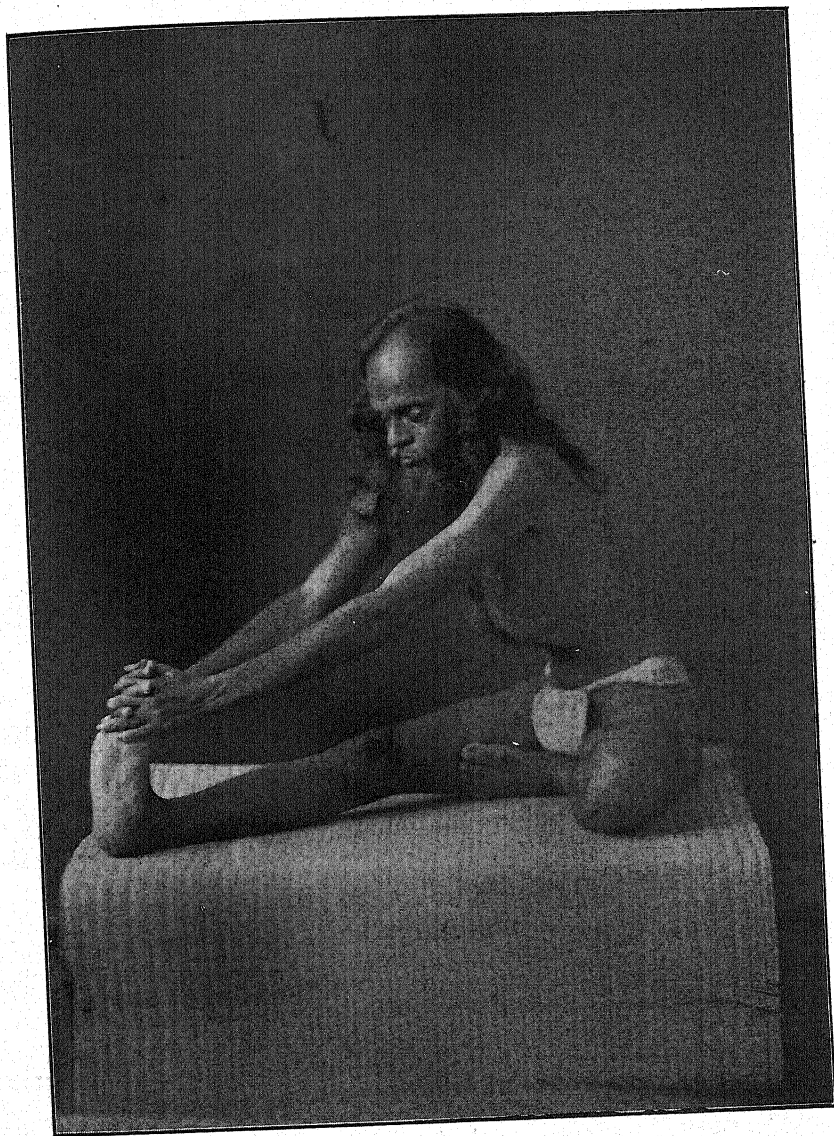


PLATE XVI. MAHĀMUDRĀ  
(*Vide* pp. 211 and 214)

To face p. 152.





"*Abode of Liberation*" (Mokshe dhāmani).—This qualifies Pure Lotus (Shuddhapadma).<sup>1</sup> It is here that Liberation is attained.

"*Devoted to the two Lotus feet of his Guru*" (Guru-pāda-padma-yugalālambī).—This qualifies Yogīndra (excellent yogī). The Author means that Siddhi can only be attained by the instructions of the Guru. The Sādhaka should therefore seek shelter at his feet.

"*Rapt in ecstasy*" (Samādhau yatah).—The Kulārṇava Tantra (ix, 9) defines Samādhi thus: "Samādhi is that kind of contemplation<sup>2</sup> in which there is neither 'here' nor 'not here,' which is illumination and is still like the ocean, and which is the Void Itself."<sup>3</sup>

Also elsewhere: "The Munis declare that the constant realisation of the identity of the Jivātmā with the Paramātmā is Samādhi, which is one of the eight limbs (Aṅga) of Yoga."<sup>4</sup> Patanjali defines "Yoga to be the control of the modifications (or functions) of Chitta (Yogash chittavrittinirodhah)."

Rapt (Yatah)—i.e., he who constantly and with undivided attention practises it.

"*When he leads Kula-Kundalinī, he should make all things absorb into her*" (Laya-vashāt nitvā).<sup>5</sup> Below is shown the process of absorption:

"O Deveshī, the Lang-kāra<sup>6</sup> should next be meditated upon in the Triangle; there should also Brahmā and then Kāma-deva be contemplated. Having fixed Jīva there with the utterance of the Pranava, let him lead the Woman, who is longing for the satisfaction of Her passion,<sup>7</sup> to the place of Her husband,<sup>8</sup> O Queen of the Devas. O Great Queen, O beloved of my life, let him think of Ghrāṇa (Prithivī), and meditate on the

<sup>1</sup> Shankara reads it as Shuklapadma, white lotus.

<sup>2</sup> Dhyāna.

<sup>3</sup> Svarūpa-shūnya.

<sup>4</sup> This is from Shāradā Tilaka, Ch. XXV, v. 26.

<sup>5</sup> Vishvanātha reads it as Naya-vashāt.

<sup>6</sup> Bija of Prithivī.

<sup>7</sup> Visarga-nāsha-kāminī.

<sup>8</sup> That is, the Bindu in Sahasrāra.

adorable Shakti Dākinī. O Daughter of the Mountain, O Queen of the Ganas,<sup>1</sup> O Mother, all these should be led into Prithivī."

Also: "Then, O Great Queen, the blessed Prithivī should be absorbed into Gandha, and then, O Daughter of the Mountain King, the Jivātmā should be drawn (from the heart) with the Pranava (Mantra), and the Sādhaka should lead Prāna,<sup>2</sup> Gandha,<sup>3</sup> and Kundalinī, into Svādhishtāna with the Mantra So'ham."

And also: "In its (Svādhishtāna) pericarp should Varuna and Hari<sup>4</sup> be meditated upon. And, O Beauteous One, after meditating on Rākinī<sup>5</sup> all these and Gandha (smell) should be absorbed into Rasa (taste), and Jivātmā, Kundalinī, and Rasa, should be moved into Manipūra."

And again: "O thou of beautiful hips<sup>6</sup> (Sushroni), in its<sup>7</sup> pericarp the Sādhaka should meditate upon Fire, and also on Rudra, who is the destroyer of all, as being in company with the Shakti Lākinī and beautiful to behold. And, O Shivā, let him next meditate on the lustrous sense of vision, and absorb all these and Rasa (taste) into Rūpa (Sight), and thereafter lead Jivātmā, Kundalinī, and Rūpa, into Anāhata."

And again: "Let him meditate in its<sup>8</sup> pericarp on Vāyu, who dwells in the region of Jīva, as also on the Yoni-Mandala, which is made beauteous by the presence of the Bāna-Liṅga. Let him there also meditate on Vāyu<sup>9</sup> as united with Rākinī and touch (Tvagindriya or Sparsha), and there, O Thou who purifiest, Jīva, Kundalinī, and Rūpa, should be placed in Sparsha (Touch), and then Jīva, Kundalinī, and Sparsha, should be placed in the Vishuddha."

<sup>1</sup> Attendant (Upadevatā) on Shiva, of whom Ganesha is the Lord.

<sup>2</sup> *Sic* in text: *Quaere* Ghrāna or Prāna in sense of Hangsa.

<sup>3</sup> *i.e.*, Gandha Tanmātra.

<sup>4</sup> *i.e.*, Vishnu.

<sup>5</sup> Purānakārini—one of her names.

<sup>6</sup> *i.e.*, one who has a beautiful figure, the part being selected for the whole.

<sup>7</sup> "Its"—*i.e.*, of Manipūra padma.

<sup>8</sup> "Its"—*i.e.*, of Anāhatapadma.

<sup>9</sup> Vāyu here is Īsha the Lord of Air.



And again: "Let him meditate in its<sup>1</sup> pericarp on the Ethereal region,<sup>2</sup> and on Shiva accompanied by Shākinī; and having placed Speech (Vāk), and Hearing (Shrotra), in Ether, let him, O daughter of the Mountain, place all these and Sparsha in Shabda (Sound), and place Jiva, Kundalinī, and Shabda, in the Ajnā Chakra."

The above passages are from Kangkalamālinī Tantra.

"Triangle" in the above is the Triangle in the Mūlādhāra, from which the commencement is made. Lang-kāra should be meditated upon as within this Triangle. Leading of Jiva with the use of the Pranava is a variant practice. "Visarga-nāshakāminī": By Visarga is meant the agitation caused by an access of Kāma (desire). The compound word means She who is striving to satisfy Her desire (Kāma). The bringing of Jiva by the Hangsa Mantra is according to the teaching of some. "Place of her husband" (Patyan pade): This is the Bindu, the Shiva in the Lotus of a thousand petals. Sādhaka should lead Her there.

The Bija Lang, Brahmā, Kāmadeva, Dākini-Shakti, and the sense of smell (Ghrāṇendriya)—all these are absorbed into Prithivī, and Prithivī is absorbed into the Gandha-tattva. Jivātmā, Kundalinī, and Gandha-tattva, are drawn upward by the Pranava, and brought into the Svādhishthāna by the So'ham Mantra. This is the process to be applied right through. After leading Jiva, Kundalinī, and Shabda-tattva, into Ajnā Chakra, Shabda-tattva should be absorbed into Ahangkāra which is there, and Ahangkāra into Mahat-tattva, and Mahat-tattva into Sūkshma-prakṛiti, whose name is Hiranya-garbha, and Prakṛiti again into Para-bindu.

The Mantra-tantra-prakāsha says: "Let Vyoma (Ether) be absorbed into Ahangkāra, and the latter with Shabda into Mahat, and Mahat, again, into the unmanifest (Avyakta) supreme (Para) Cause (Kāraṇa) of all the Shaktis. Let the Sādhaka think attentively that all things beginning with Prithivī are absorbed into Vishnu,<sup>3</sup> the Cause who is Sat, Chit, and Ānanda."

<sup>1</sup> Vishuddhapadma.

<sup>2</sup> Ākāsha.

<sup>3</sup> Vishnu is specified by this particular Tantra, but it may be any other Devatā who is the Ishtadevatā of the Sādhaka (see p. 151).



That is, Mahat, which is all Shaktis (Sarvashakti), should be absorbed into Sūkshma-prakṛiti, who is known by the name of Hiraṇya-garbha, and that Prakṛiti should be absorbed into Para, by which is meant the Cause in the form of Parabindu. In this connection the Āchāryya has laid down the rule that the gross should be dissolved into the subtle.<sup>1</sup> Cf.: "It should be attentively considered and practised that the gross is absorbed into the subtle, and all into Chidātmā." The absorption of all things, beginning with Prithivī and ending with Anāhata,<sup>2</sup> takes place in the aforesaid manner; that being so, the feet and the sense of Smell (Ghrāṇendriya) and all pertaining to Prithivī are dissolved in the place of Prithivī, as they inhere in Prithivī.

Similarly, the hands, the sense of Taste (Rasanendriya), and all that pertains to Water, are dissolved in the region of Water. In the region of Fire (Vahni-sthāna) are dissolved the anus, the sense of Vision (Chakṣurindriya), and all that pertains to Fire. In the region of Air (Vāyu-sthāna) the genitals, the sense of Touch (Tvāgindriya), and all that pertains to Vāyu, are dissolved. In the place of Ākāsha are dissolved the sense of Speech (Vāk) and hearing (Shrotrendriya) and all that pertains to Ākāsha (Ether).

In the Ājñā Chakra the dissolution of Ahangkāra, Mahat, Sūkshmaprakṛiti, and so forth, takes place, each dissolving into its own immediate cause. The letters of the alphabet should then be absorbed in the reverse order (Viloma), beginning with Kṣha-kāra and ending with A-kāra. By "all things" it is meant that "Bindu," "Bodhinī," and so forth, which have been shown above to be causal bodies (Kāraṇa-Sharīra), should be dissolved in a reversed order (Vilomena) into the Primordial Cause (Ādikāraṇa)—the Para Bindu. Thus the Brahman alone remains.

The process is thus described: "The Sādhaka, having thus made his determination (Sangkalpa), should dissolve<sup>3</sup> the letters of the Alphabet in the Nyāsa-sthāna.<sup>4</sup> The dissolution of Kṣha

<sup>1</sup> Vide v. 40 and Commentary under it.

<sup>2</sup> This seems an error, for the last Mahābhūta Ākāsha is dissolved in Vishuddha.

<sup>3</sup> Saṁharet.

<sup>4</sup> The places where the Varna have been placed in Mātrikā Nyāsa.

is in La, and La in Ha; Ha, again, is dissolved into Sa, and Sa into Sha, and thus it goes on till A is reached. This should be very carefully done."

Also <sup>1</sup>: "Dissolve the two letters into Bindu, and dissolve Bindu into Kalā. Dissolve Kalā in Nāda, and dissolve Nāda in Nādānta, <sup>2</sup> and this into Unmanī, and Unmanī into Vishnuvaktra <sup>3</sup>; Vishnuvaktra should be dissolved into Guruvaktra. <sup>4</sup> Let the excellent Sādhaka then realise that all the letters are dissolved in Parama Shiva."

By Vishnuvaktra is meant Pung-Bindu. "The Sūryyabindu is called the Face, and below are Moon and Fire." "Bindu is said to be the Male, and Visarga is Prakṛiti."<sup>5</sup>

All these authorities imply the same thing, and go to prove that it is the "mouth of Vishnu" (Vishnu-vaktra) where dissolution should take place. The following from Keshavāchāryya <sup>6</sup> also leads to the same conclusion: "Lead Her (Unmanī) into the Male, which is the Bindu; lead Bindu into Parātmā, and Parātmā into Kālātattva, and this latter into Shakti, and Shakti into Chidātmā, which is the Supreme (Kevala), the tranquil (Shānta), and effulgent."

We have seen that each dissolves into its own immediate cause. Nādānta is therefore dissolved in Vyāpikā Shakti, the Vyāpikā Shakti in Unmanī, and Unmanī in Samanī <sup>7</sup> and Samanī in Vishnuvaktra. When the letters have been thus dissolved, all the six Chakras are dissolved, as the petals of the Lotuses consist of letters. <sup>8</sup>

<sup>1</sup> Here is shown the Anuloma process. The two letters are Ha and Ksha.

<sup>2</sup> i.e., that which is beyond Nāda. See Introduction.

<sup>3</sup> Pung-Bindu; *v. post.*

<sup>4</sup> That is, the mouth of the Supreme Bindu (cited from Shāradātilaka, Ch. V, vv. 134-136). Also *cf.* Shāradā, Ch. XII, 123, and Kulārṇava IV, 76.

<sup>5</sup> *Cf.* Shāradā, Ch. XXV, v. 51. Also Nityāshodashikā, I, 201, and Kāma-Kalāvīlāsa (Vol. X, Tantrik Texts).

<sup>6</sup> Also called Keshava Bhārati—a great Vaishnava teacher who initiated Shri Chaitanya the greatest among latter day Vaishnavas into Sannyāsa or the path of Renunciation.

<sup>7</sup> *Sic.* This is in conflict with other texts, according to which Unmanī is above Samanī.

<sup>8</sup> Padmadalānāṅg varṇa-mayātvāt.



The Vishvasāra Tantra says: "The petals of the Lotuses are the letters of the Alphabet, beginning with A."<sup>1</sup> The Sammohana Tantra<sup>2</sup> describes the dissolution<sup>3</sup> of the Lotuses and the petals thus: "Dissolve the letters from Va to Sa of the petals in Brahmā,<sup>4</sup> and dissolve Brahmā in the Lotus of six petals which contains the letters Ba to La, and which is called Svādhishthāna. Do this as the Guru directs." And so forth. And ending with:

"The wise one should then dissolve it (Vishuddha) in the (Lotus of) two petals which contains the two letters Ha and Ksha, and dissolve the two letters which are in the latter lotus into Bindu, and dissolve Bindu into Kalā."<sup>5</sup>

We thus see that the four letters in the Mūlādhāra are dissolved therein and Mūlādhāra is dissolved in Svādhishthāna. Proceeding in this way till the Ājnā Chakra is reached, the letters Ha and Ksha which are there are also dissolved at this place. Then the Lotus itself is dissolved into Bindu, Bindu into Bodhinī, and proceeding in this way as already shown everything is dissolved into Para Bindu. When the Ājnā Chakra is dissolved all that it contains in its pericarp—Hākinī, Itara-Liṅga, Pranava—are unable to exist without support, and therefore after the dissolution into Prakṛiti these also are dissolved into Para Bindu.

<sup>1</sup> Ādivarnātmakam patram padmānām parikīrtitam.

<sup>2</sup> Ch. IV. The passage cited also occurs in Shāradatilaka, Ch. V, vv. 129-134.

<sup>3</sup> Vilaya.

<sup>4</sup> That is, Mūlādhāra where Brahmā or Kamalāsana is.

<sup>5</sup> That is, the Bindu of the Ājnā Chakra is dissolved into Kundalinī.



## VERSE 53

THE beautiful *Kundalī* drinks the excellent red<sup>1</sup> nectar issuing from Para Shiva, and returns from there where shines Eternal and Transcendent Bliss<sup>2</sup> in all its glory along the path of *Kula*,<sup>3</sup> and again enters the *Mūlādhāra*. The *Yogī* who has gained steadiness of mind makes offering (*Tarpana*) to the *Ishta-devatā* and to the *Devatās* in the six centres (*Chakra*), *Dākinī* and others, with that stream of celestial nectar which is in the vessel<sup>4</sup> of *Brahmānda*, the knowledge whereof he has gained through the tradition of the Gurus.

## COMMENTARY

He now speaks of what should be done after all the different kinds of Yoga described have been understood. The meaning of this verse is that the beautiful *Kundalī* drinks the excellent nectar issuing from Para Shiva, and having emerged from the place of Eternal and Transcendental Bliss, She passes along the path of *Kula* and re-enters *Mūlādhāra*. The *Yogī*, after having understood the different matters mentioned (*Tat-tad-dhyānānantaram*), should think of the inseparate union<sup>5</sup> of Shiva and Shakti, and with the

<sup>1</sup> Shangkara says it is so coloured because it is mixed with the menstrual fluid, which is symbolic, like the rest of this erotic imagery. Red is the colour of the *Rajoguna*.

<sup>2</sup> Brahman is Eternity and Bliss.

<sup>3</sup> The Channel in the *Chitrināḍī*.

<sup>4</sup> The vessel is *Kundalinī*.

<sup>5</sup> *Sāmarasya*.

The Vishvasāra Tantra says: "The petals of the Lotuses are the letters of the Alphabet, beginning with A."<sup>1</sup> The Sammohana Tantra<sup>2</sup> describes the dissolution<sup>3</sup> of the Lotuses and the petals thus: "Dissolve the letters from Va to Sa of the petals in Brahmā,<sup>4</sup> and dissolve Brahmā in the Lotus of six petals which contains the letters Ba to La, and which is called Svādhishthāna. Do this as the Guru directs." And so forth. And ending with:

"The wise one should then dissolve it (Vishuddha) in the (Lotus of) two petals which contains the two letters Ha and Ksha, and dissolve the two letters which are in the latter lotus into Bindu, and dissolve Bindu into Kalā."<sup>5</sup>

We thus see that the four letters in the Mūlādhāra are dissolved therein and Mūlādhāra is dissolved in Svādhishthāna. Proceeding in this way till the Ājñā Chakra is reached, the letters Ha and Ksha which are there are also dissolved at this place. Then the Lotus itself is dissolved into Bindu, Bindu into Bodhinī, and proceeding in this way as already shown everything is dissolved into Para Bindu. When the Ājñā Chakra is dissolved all that it contains in its pericarp—Hākinī, Itara-Liṅga, Pranava—are unable to exist without support, and therefore after the dissolution into Prakṛiti these also are dissolved into Para Bindu.

<sup>1</sup> Ādivarṇātmakam patram padmānām parikīrtitam.

<sup>2</sup> Ch. IV. The passage cited also occurs in Shāradātilaka, Ch. V, vv. 129-134.

<sup>3</sup> Vilaya.

<sup>4</sup> That is, Mūlādhāra where Brahmā or Kamalāsana is.

<sup>5</sup> That is, the Bindu of the Ājñā Chakra is dissolved into Kundalinī.



## VERSE 53

THE beautiful Kundali drinks the excellent red<sup>1</sup> nectar issuing from Para Shiva, and returns from there where shines Eternal and Transcendent Bliss<sup>2</sup> in all its glory along the path of Kula,<sup>3</sup> and again enters the Mūlādhāra. The Yogī who has gained steadiness of mind makes offering (Tarpana) to the *Ishta-devatā* and to the *Devatās* in the six centres (Chakra), *Dākinī* and others, with that stream of celestial nectar which is in the vessel<sup>4</sup> of *Brahmānda*, the knowledge whereof he has gained through the tradition of the Gurus.

## COMMENTARY

He now speaks of what should be done after all the different kinds of Yoga described have been understood. The meaning of this verse is that the beautiful Kundali drinks the excellent nectar issuing from Para Shiva, and having emerged from the place of Eternal and Transcendental Bliss, She passes along the path of Kula and re-enters Mūlādhāra. The Yogī, after having understood the different matters mentioned (*Tat-tad-dhyānānantaram*), should think of the inseparable union<sup>5</sup> of Shiva and Shakti, and with the

<sup>1</sup> Shankara says it is so coloured because it is mixed with the menstrual fluid, which is symbolic, like the rest of this erotic imagery. Red is the colour of the *Rajoguna*.

<sup>2</sup> Brahman is Eternity and Bliss.

<sup>3</sup> The Channel in the *Chitrināḍī*.

<sup>4</sup> The vessel is *Kundalinī*.

<sup>5</sup> *Samarasya*.



excellent nectar produced from the bliss of such union with Para Shiva make offering (Tarpana) to Kundalinī.

"*Path of Kula*" (Kula-patha).—The path of Brahman, the channel in Chitrinī.

Kundali drinks the nectar with which Tarpana is made to her. The following authority says: "Having effected their union and having made (Her drink)," etc. It follows, therefore, that She is made to drink. The nectar is red like the colour of lac.

"*From there where shines Eternal and Transcendent Bliss*" (Nityānanda-mahodayāt)—that is, She returns from the place where eternal and transcendental Bliss is enjoyed—i.e., where the Brahman is clearly realised.

"*Again enters Mūlādhāra*" (Mūle viśet).—She has to be brought back in the same way as She was led upward. As She passed through the different Liṅgas and Chakras in their order (Chakra-bheda-kramena) when going upward, so does She when returning to the Mūlādhāra.

The Revered Great Preceptor says: "Kuharini, <sup>1</sup> Thou sprinklest all things with the stream of Nectar which flows from the tips of Thy two feet; and as Thou returneth to Thy own place Thou vivifieth and maketh visible all things that were aforetime invisible, and on reaching Thy abode Thou dost resume Thy snake-like coil and sleep."<sup>2</sup>

"As Thou returneth Thou vivifieth and maketh visible." This describes the return of Kundali to Her own place. As She returns She infuses Rasa <sup>3</sup> into the various things She had previously absorbed into Herself when going upward, and by the infusion of Rasa, She makes them all visible and manifest. Her passage was Layakrama, <sup>4</sup> and Her return Srishti-krama. <sup>5</sup> Hence

<sup>1</sup> Kuhara is a cavity; Kuharini would then be She whose abode is a cavity—the cavity of the Mūlādhāra.

<sup>2</sup> Cited from the celebrated Ānandalahari Stotra, Wave of Bliss Hymn, attributed to Shangkarāchāryya. See "Wave of Bliss," a translation, by A. Avalon.

<sup>3</sup> Rasa: sap, sap of life—that is, She re-vitalises them.

<sup>4</sup> See v. 52 and next note.

<sup>5</sup> That is, She recreates or revives as She returns to her own abode; just as She "destroys" or absorbs all things on Her upward progress.

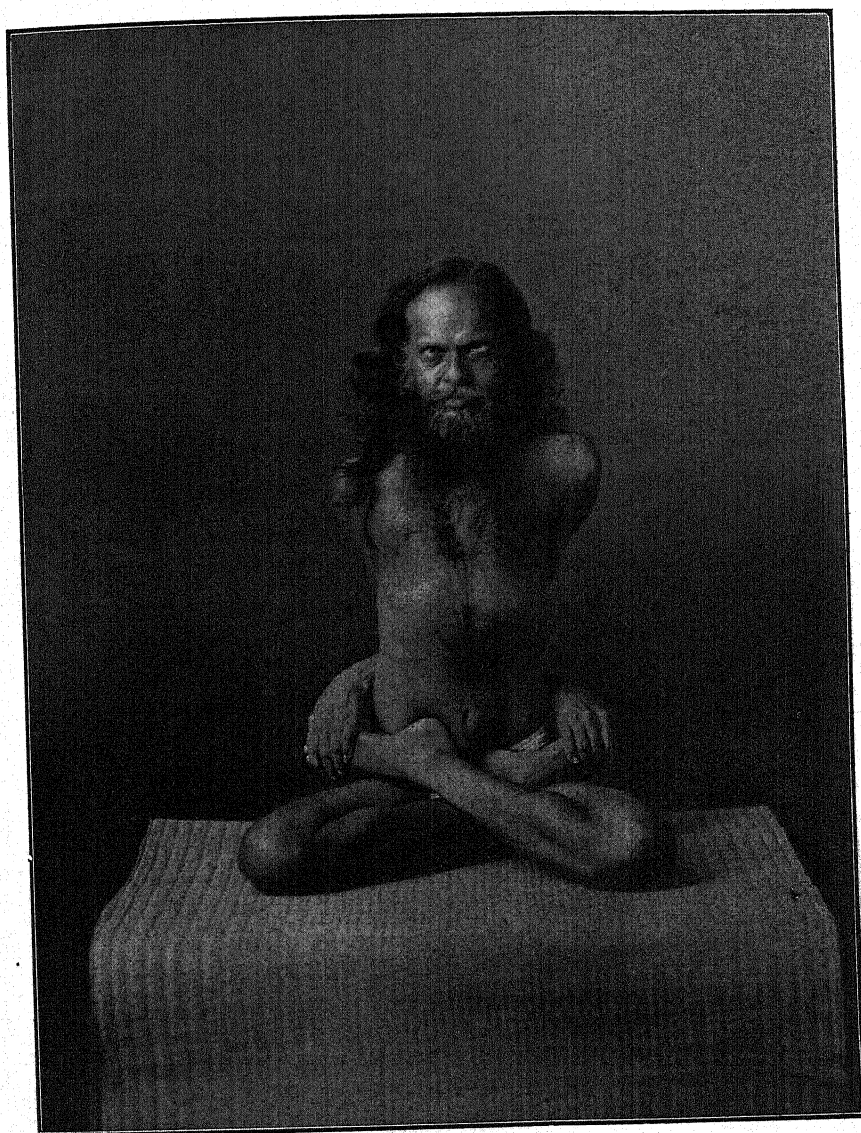


PLATE XVII. BADDHA-PADMĀSANA

To face p. 160.





it has been said : "Kundalī, who is Bliss,<sup>1</sup> the Queen of the Suras,<sup>2</sup> goes back in the same way to the Ādhāra<sup>3</sup> Lotus."

The Bhūta-shuddhi-prakarana has the following : "Let the Tattvas Prithivī, etc., in their order, as also Jīva and Kundalinī, be led back from Paramātmā and each placed in its respective position." She is then particularly described : "She is lustrous when first She goes, and She is ambrosial<sup>4</sup> when She returns."

"Stream of celestial nectar" (Divyāmṛitadhārā).—This is the excellent nectar which, as has already been shown, is produced by the union<sup>5</sup> of Shiva and Shakti, and runs in a stream from the Brahmarandhra to the Mūlādhāra. It is for this reason that the Author says in v. 3 that "the Brahmadvāra which shines in Her mouth is the entrance to the place sprinkled by ambrosia."

"Knowledge whereof he has gained through the tradition of the Gurus" (Yoga-paramparā-viditayā).—This qualifies "Stream of Nectar". It means that the knowledge is gained from instructions (in Yoga practice) handed down traditionally through the succession of Gurus.

"Which is in the vessel of Brahmānda" (Brahmāndabhānda-sthitam).—This qualifies Amṛita (nectar).<sup>6</sup> The vessel or support (Bhānda) on which the Brahmānda (universe) rests is Kundalinī. Kundalinī is the Bhānda as She is the Source (Yoni) of all.

By Daivatam<sup>7</sup> is meant the Ishtadevatā and Dākini and others in the six Chakras. It has been said : "O Deveshī, with this nectar should offering (Tarpana) be made to the Paradevatā, and then having done Tarpana to the Devatās in the six Chakras," and so forth.

<sup>1</sup> Mudrākārā—that is, Ānandarūpinī; for Mudrā=Ānandadāyini. Mudrā is derived from Mud=ānanda (bliss) + Rāti=dadāti (gives): Mudrā therefore means that which gives bliss.

<sup>2</sup> Sura=Deva. Here the different Devas in the Chakras.

<sup>3</sup> i.e., Mūlādhāra.

<sup>4</sup> Because ambrosia (Amṛita) gives life.

<sup>5</sup> Sāmarasya.

<sup>6</sup> Vishvanātha reads this as an adjective qualifying Daivatam, and this seems more in consonance with the text. The Brahmānda is compared to a Bhānda, and the Devatās are in that. The offering is then made with that stream of nectar to the Devatās who are in the Universe. Or, according to Kālicharana, offering is made to the Devatās of the Amṛitā which Kundalī has drunk.

<sup>7</sup> Daivatam is the collective form of Devatās.

## VERSE 54

THE Yogī who has, after practice of Yama, Niyama, and the like,<sup>1</sup> learnt this excellent method from the two Lotus Feet of the auspicious Dikshā-guru,<sup>2</sup> which are the source of uninterrupted joy, and whose mind (Manas) is controlled, is never born again in this world (Saṃsāra). For him there is no dissolution even at the time of Final Dissolution.<sup>3</sup> Gladdened by constant realisation of that which is the source of Eternal Bliss,<sup>4</sup> he becomes full of peace and foremost among all Yogīs.<sup>5</sup>

## COMMENTARY

He here speaks of the good to be gained by knowing the method of Yoga practice.

*"From the lotus feet of his auspicious Dikshā-guru, which are the source of uninterrupted joy"* (Shrī-dikshā-guru-pāda-padma-yugalāmōda-pravāhodayāt).—Āmōda means joy or bliss; and by Pravāha is meant uninterrupted and continuous connection. Āmōda-pravāha therefore means Nityānanda, or "Eternal Bliss". Bliss such as this comes from the Lotus feet of the Guru, which also lead to a knowledge of Yoga practice.

The Dikshā-guru is here spoken of as he is the first to initiate, and also by reason of his pre-eminence. But in his absence refuge

<sup>1</sup> See Introduction.

<sup>2</sup> The Guru who has given him initiation.

<sup>3</sup> Sangkshaya=Pralaya.

<sup>4</sup> Nityānanda=Brahman.

<sup>5</sup> Satām—lit., "of the Good".

may be sought with other Gurus. It has therefore been said :  
 "As a bee desirous of honey goes from one flower to another, so  
 does the disciple desirous of knowledge (Jnāna) go from one Guru  
 to another."<sup>1</sup>

"*Gladdened by constant realisation of that which is the  
 source of Eternal Bliss*" (Nityānanda-paramparā-pramudita)—i.e.,  
 who is united with the Stream of Eternal Bliss.

"*Foremost among the good*" (Satām agranī)—i.e., he is count-  
 ed to be foremost among the good who are the Yogīs.

<sup>1</sup> This is from Ch. XII, of Niruttara Tantra. This verse also  
 occurs in Kulārṇava (Tantrik Text, Vol. V), Ch. XIII, 132.



## VERSE 55

If the Yogī who is devoted to the Lotus Feet of his Guru, with heart unperturbed and concentrated mind, reads this work which is the supreme source of the knowledge of Liberation, and which is faultless, pure, and most secret, then of a very surety his mind<sup>1</sup> dances at the Feet of his *Ishta-devatā*.

## COMMENTARY

He here speaks of the good to be gained by the study of the verses relating to the six Chakras.

"*Heart unperturbed*" (*Svabhāva-sthitaḥ*)—i.e., engrossed in his own true spiritual being.

"*Concentrated mind*" (*Yatāntarmanāḥ*)—i.e., he who by practice of Yoga has steadied and concentrated his mind on the inner spirit (*Antarātmā*).

The rest is clear.

Here ends the Eighth Section of the Explanation of the Verses descriptive of the Six Chakras, forming part of the *Shrītattvachintāmani*, composed by Shri-Pūrnānandayati.

<sup>1</sup> Chetas or Chitta.

## THE FIVEFOLD FOOTSTOOL <sup>1</sup> (PĀDUKĀ- PANCHAKA)

### INTRODUCTORY VERSE <sup>2</sup>

I MEDITATE on the Guru in the Lotus of a thousand petals, who is radiant like the cool rays of the full moon, whose lotus hands make the gestures which grant blessing and dispel fear. His raiment, garland, and perfumes, are ever fresh and pure. His countenance is benign. He is in the Hangsa in the head. He is the Hangsa Himself.

<sup>1</sup> The meaning of this is explained in v. 7, *post*.

<sup>2</sup> This verse is inserted as it was found in a manuscript belonging to the late Achalānanda Svāmī, now in the possession of the Varendra Anusandhāna Samiti.

## VERSE 1

I ADORE the wonderful White Lotus of twelve letters<sup>1</sup> which is within the womb (Udare) of, and inseparable from, the pericarp of the Lotus in which is the Brahma-randhra, and which is adorned by the channel of Kundalī.<sup>2</sup>

## COMMENTARY

The hymn Pādukā-panchaka, composed by Him of Five Faces,<sup>3</sup> destroys all demerit.<sup>4</sup> Kālī-charana by his Tīkā called Amalā (Stainless) makes patent its beauty.

Sadāshiva, the Liberator of the three Worlds, being desirous of speaking of Gurudhyāna-yoga<sup>5</sup> in the form of a hymn (Stotra), first of all describes the place of the Guru.

The verb Bhaje is First Person Singular, Ātmanepada, emphasizing that Shiva Himself adores or worships. He says, "I do adore or worship." By saying so He expresses the necessity that all worshippers (Upāsakas) of the Mantras revealed by Him should adore this wonderful twelve-petalled Lotus. He thus shows the necessity of His worship.

The meaning of this verse in brief is this: I adore the twelve-petalled Lotus which is within the pericarp of the Sahasrāra.

<sup>1</sup> Dvādashārṇa—that is, twelve petals. The petals of the lotus are not independent of the letters thereon.

<sup>2</sup> That is, the Chitrinī Nāḍī. The lotus rests on the upper end of Chitrinī.

<sup>3</sup> Shiva. See as to the five faces the citation from the Liṅgārchanā Tantra, v. 7, *post*. There is also a concealed sixth face, "like the colour caused by deadly poison," known as Nilakantha.

<sup>4</sup> Amghas—sin and sorrow, pain and penalty.

<sup>5</sup> Yoga with the Supreme known as the Guru.



"Wonderful" (Adbhuta).—It excites our wonder by reason of its being pervaded by the lustre (Tejas) of Brahman, and for other reasons.

"Lotus of twelve letters" (Dvādashārṇa-sarasīruha)—i.e., the Lotus which contains twelve letters. The twelve letters, according to those learned in the Tantras, are the twelve letters which make the Gurumantra; they are Sa, ha, kha, phreng, ha, sa, ksha, ma, la, va, ra, yang. Some say that by Dvādashārṇa is meant the twelfth vowel, which is the Vāg-bhava-bīja.<sup>1</sup> But that cannot be. If it were so, the authority quoted below would be tautologous: "(Meditate on) your Guru who is Shiva as being on the lustrous Hangsapīṭha, the substance of which is Mantra (Mantramaya), which is in the pericarp of the Lotus of twelve letters, near the region of the Moon<sup>2</sup> in the pericarp, and which is adorned by the letters Ha, La, and Ksha, which are within the triangle A-Ka-Tha. The lotus of twelve letters is in the pericarp (of the Sahasrāra)."

The above passage speaks of the Mantramayapīṭha. The Mantra substance of this Pīṭha is the Gurumantra in the form of Vāg-bhava-bīja.<sup>3</sup> There would therefore be a repetition of the same Mantra.<sup>4</sup> "Dvādashārṇa" is made up by Bahuvrīhi Samāsa—that in which there are Dvādashā (twelve) Arṇas (letters). This lotus has therefore twelve petals, on which are the twelve letters.

It is true that the letters are not here specified, and there has been nothing said as to where they are placed; but the Gurugītā says<sup>5</sup> that "the letters Hang and Sa surround (that is, as petals) the Lotus," wherein the Guru should be meditated. This leads us to the conclusion that the letters Hang and Sah are repeated six times, thus making twelve, and so the number of petals becomes clearly twelve, as each petal contains one letter. This is fit subject of consideration for the wise.

<sup>1</sup> i.e., Bija of Sarasvatī—Aing.

<sup>2</sup> Chandra-maṇḍala, by the Commentator (reading the locative as Sāmīpye saptamī, i.e., locative case indicative of proximity).

<sup>3</sup> Aing.

<sup>4</sup> That is, if we understand that the body of both the Pīṭha and the petals is Aing. The Vāgbhava Bija Aing is the Guru Bija also.

<sup>5</sup> This verse is quoted in full under v. 6, *post*.

"*Inseparable from*" (Nitya-lagṇam).—That is, it is connected with the Sahasrāra in such a way that the one cannot be thought of without thinking of the other.

"*Which is within the womb of and inseparable from the pericarp of the Lotus in which is the Brahmarandhra*" (Brahmarandhra-sarasīruhodara).—That is, the Sahasrāra, the thousand-petalled lotus in which is the Brahmarandhra; within its womb, that is to say, within it (Tanmadhye), that is, within its pericarp (Tat-karnikāyām).

The Kangkāla-Mālinī, in describing the Lotus of a thousand petals, thus speaks of the place of the Brahmarandhra: "In its (Sahasrāra) pericarp, O Deveshī, is Antarātmā, and above it is the Guru; above him is the Sūryya Mandala and Chandra Mandala and Mahāvāyu, and above it is Brahma-randhra."

Some say that by Udara (belly or interior) is meant within the triangle in the pericarp. That is not right. The word Udara here means "interior" or "centre". The interior of the Lotus contains its pericarp, but the text does not mean the interior of the triangle in the pericarp, because the triangle is not here mentioned. The Shyāmā-saparyyā quotes the following explicit:

"The Lotus of twelve petals (or Letters) is within the pericarp of the White Lotus of a thousand petals, which has its head turned downward, and the filaments of which are of the colour of the rising sun, and which is adorned by all the letters of the alphabet." Here the statement 'within the pericarp' is explicit.

"*Adorned by the channel of Kundalī*" (Kundalī-vivara-kāṇḍa-manditam).—The Vivara (Channel) is that by which Kundalinī goes to Shiva in the Sahasrāra. The Chitrinī contains within it this passage or channel. Chitrinī is the tube (stalk), as it were, through which the passage runs, and Chitrinī adorns and is adorned by this Lotus. As a Lotus rests on its stalk, so does the twelve-petalled Lotus rest on Chitrinī, and is made beautiful by its stalk.

## VERSE 2

I ADORE the Abode of Shakti in the place where the two pericarps come together. It is formed by the lines<sup>1</sup> A, Ka, and Tha; and the letters Ha, La, and Ksha, which are visible in each of its corners, give it the character of a Mandala.<sup>2</sup>

## COMMENTARY

The Guru should be meditated upon as in the triangle A-Ka-Tha within the pericarp of the Lotus before-mentioned. He now wishes to describe the triangle so that an adequate conception of it may be formed.

"*The abode of Shakti*" (Abalālayam).—By Abalā is meant Shakti. Here She is Kāmakaḷā triangular in form, and the three Shaktis, Vāmā, Jyeshthā, and Raudrī, are the lines of the triangle. These three lines or Shaktis emanate from the three Bindus.<sup>3</sup> Kāmakaḷā is the abode of Shakti.

The Yāmala speaks of the identity of Kāmakaḷā with this abode. The passage begins, "I now speak of Kāma-kalā," and proceeding says<sup>4</sup>: "She is the three Bindus. She is the three Shaktis. She is the threefold Manifestation. She is everlasting." That is, Kāmakaḷā is composed of the three Shaktis spoken of (Trishaktirūpā). He next speaks of the attributes of Abalālaya (abode of Shakti).

<sup>1</sup> A-Ka-Thādi—i.e., the lines formed by the letters A to Aḥ, Ka to Tas and Tha to Sa. These letters placed as three lines form the three sides of the triangle.

<sup>2</sup> i.e., the diagram where the Divinity is summoned and worshipped.

<sup>3</sup> Vindutrayāṅkurabhūtā—that is, they have the three Bindus as their sprouting shoot. (See Kāmakaḷāvilāsa, Vol. X, Tantrik Texts.)

<sup>4</sup> Trivinduḥ sā trishaktiḥ sā trimūrtiḥ sā sanātani.



"The place where the two pericarps come together" (Kandalita-Karnikāpute).—Kandala ordinarily means a quarrel in which one attacks the other with words. Here its significance is merely that the pericarp of one (the twelve-petalled lotus) is included within that of the other (Sahasrāra).

Place (Putā), i.e., the place where the triangle is "formed by the lines A, Ka, and Tha" (Klipta-rekham akathādirekhyā).—The sixteen vowels beginning with A form the line Vāmā, the sixteen letters beginning with Ka form the line Jyeshthā, and the sixteen letters beginning with Tha form the line Raudrī. The Abode of Shakti is formed by these three lines.

The Bṛihat Shrikrama, in dealing with Kāmakalā, says: "From the Bindu as the sprouting root (Angkura) She has assumed the form of letters."<sup>1</sup>

"The letters Ha, La, and Ksha, which are visible in its corners, give it the character of a Mandala" (Kona-lakshita-ha-la-ksha-mandalī-bhāva-lakshyam).—In its corners—i.e., in the inner corners of the aforesaid triangle. The three corners of the triangle are at the apex,<sup>2</sup> the right, and the left. The letters Ha, La, and Ksha, which are visible there, give the place the character of a Mandala.

One cannot form an adequate conception (Dhyāna) of this triangle without knowing it in all its particulars, and that is why other authorities are quoted. This triangle should be so drawn that if one were to walk round it would always be on one's left.

The Shāktānanda-taraṅginī says: "Write the triangle A-Ka-Tha so that walking outside it is always on one's left."

Kālī Ūrddhvāmnāya: "The Tri-bindu<sup>4</sup> is the Supreme Tattva, and embodies within itself Brahmā, Vishnu, and Shiva (Brahmavishnushivātmakam). The triangle composed of the letters has emanated from the Bindu." Also: "The letters

<sup>1</sup> Varnāvayava-rūpinī. Bindu appears in the form of letters by germinating as a sprout. The letters are sprouts from Bindu; that is, the Universe is evolved from Bindu.

<sup>2</sup> The triangle, it should be remembered, has its apex downward.

<sup>3</sup> Vāmāvartena vilikhet. The drawing is made in the direction which is the reverse to that of the hands of a watch.

<sup>4</sup> i.e., the three Bindus considered as one and also separately.

A to Visarga make the line Brahmā, which is the line of Prajāpati; the letters Ka to Ta make the most supreme (Parātparā) line of Vishnu. The letters Tha to Sa make the line of Shiva. The three lines emanate from the three Bindus."

Tantra-jīvana: "The lines Rajas, Sattva, and Tamas, surround the Yoni-Mandala." Also: "Above is the line of Sattva; the line of Rajas is on the left, and the line of Tamas is on one's right."<sup>1</sup>

By a careful consideration of the above authorities, the conclusion is irresistible that the letters A-Ka-Tha go in the direction above-mentioned.

The Svatantra Tantra says: "The lines A-Ka-Tha surround the letters Ha, La and Ksha." It therefore places the letters Ha, La, Ksha within the triangle.

It is needless to discuss the matter at greater length.

<sup>1</sup> That is, on the left and right of the Yoni or the right and left of the spectator.

## VERSE 3

IN my heart I meditate on the Jewelled Altar (*Manipīṭha*),  
and on Nāda and Bindu as within the triangle aforespoken.  
The pale red<sup>1</sup> glory of the gems in this altar shames the  
brilliance of the lightning flash. Its substance is Chit.

## COMMENTARY

The place of the Guru is on the jewelled altar within the triangle. He therefore describes the jewelled altar (*Manipīṭha*).

*"In my heart"* (*Hṛidi*), *i.e.*, in my Mind (*Manasi*).

*"On the Jewelled Altar and on Nāda and Bindu"* (*Nāda-bindu-manipīṭhamandalam*).—The compound word may be formed in two ways: *Manipīṭhamandalam* along with Nāda and Bindu (*Nāda-bindubhyāṅ saha*), or Nāda and Bindu and *Manipīṭhamandalam*—*i.e.*, all these three. Some interpret this to mean that the *Mandala Manipīṭha* is composed of Nāda and Bindu. But that cannot be. Nāda is white, and Bindu is red; and the pale red glory whereby the *Manipīṭha* shames the lustre of the lightning flash is neither red nor white.

The *Shāradātilaka* says: "This Bindu is Shiva and Shakti,<sup>2</sup> and divides itself into three different parts; its divisions are called Bindu, Nāda, and Bija." If this be interpreted to mean, as it ought to be, that Bindu is Para-Shaktimaya, and Bija, Nāda, and Bindu, are respectively Fire, Moon and Sun, then Nāda being the Moon is white, and Bindu being the Sun is red. *Pūrṇānanda* also speaks<sup>3</sup> of Nāda as being white like Baladeva, etc.

The *Bṛihat Shrikrama* also says: "There was the imperishable Bindu, lustrous (red) like the young Sun."

<sup>1</sup> *Pātala*.

<sup>2</sup> Para-Shaktimaya=Shiva-Shakti-maya.

<sup>3</sup> V. 35, *Shat-chakra-nirūpana*.



Now, as one is white and the other red, they can never be the pale red gem. The meaning given by us is therefore correct. The solution is that Nāda is below, and Bindu above, and Manipītha in between the two—thus should one meditate. This has been clearly shown in the Gurudhyāna in Kangkāla-mālinī Tantra : “Meditate on the excellent Antarātmā<sup>1</sup> in the (region of the) Lotus of a thousand petals, and above it (Antarātmā) meditate on the resplendent throne<sup>2</sup> between Nāda and Bindu, and on this throne (meditate) upon the eternal Guru, white like a mountain of silver.”

“*The pale red glory of the gems in this altar shames the brilliance of lightning*” (Patu-tadit-kadārīma-sparddhamāna-manipātala-prabham).—This qualifies Manipītha-mandalam. To be “patu” is to be able to fully do one’s work. Now, lightning wants to display itself. Here the idea is that the pale red lustre of the gems in the Pītha shames the uninterrupted brilliance of the reddish-yellow (Pīṅgala) lightning flash. It is of a pale red colour inasmuch as the Manipītha is covered all over with gems.

“*Its substance is Chit*” (Chinmayang vapuh).—The Chinmaya or Jnānamaya body. The body of Nāda, Bindu and Manipītha, is Chinmaya or Jnāna-maya.<sup>3</sup> Others interpret it to mean, “I meditate on the Chinmaya body of the twelfth vowel,<sup>4</sup> the Bija of Sarasvatī, which is the Gurumantra.” But that is wrong. The Guru is white, and his Bija is also white ; to attribute to it a pale red lustre would be incongruous.

<sup>1</sup> This Antarātmā is Hangsa. Unless the words in the text, “in the lotus of a thousand petals,” be read Sāmīpye saptamī, the view here expressed differs from that adopted by Kālīcharana, that Hangsa is in the twelve-petalled lotus.

<sup>2</sup> Simhāsana—lit., lion seat, the seat of the honoured one, the King’s seat.

<sup>3</sup> That is, their substance is pure Chit not in association with Māyā.

<sup>4</sup> The Bija of Sarasvatī or Vāgbhava Bija is Aing. Ai is the twelfth vowel.

## VERSE 4

I INTENTLY meditate on the three lines above it (*Manipītha*), beginning with the line of Fire, and on the brilliance of *Manipītha*, which is heightened by the lustre of those lines. I also meditate on the primordial Hangsa,<sup>1</sup> which is the all-powerful Great Light in which the Universe is absorbed.<sup>2</sup>

## COMMENTARY

On Hangsa-pītha, which is within the triangle on *Manipītha*, between Nāda and Bindu, is the place of the Guru. He now wishes to describe Hangsa and the triangle in order that a clear conception of these two may be gained.

The meaning of this verse is, shortly, this: I meditate on the primordial Hangsa,<sup>3</sup> I meditate on the three lines, beginning with the line of Fire, above the place of *Manipītha* and also on the glory of the *Manipītha* itself illumined as it is by the light of the three lines of Fire and others. The verb "I meditate" occurs once in this verse, and governs three nouns in the objective case.

"*I intently meditate*" (*Vyāmriṣhāmi*).—That is, I think with mind undisturbed, excluding all subjects likely to interfere with my thoughts.

"*Above it*" (*Ūrddhvam asya*)—that is, above *Manipītha*.

"*The three lines beginning with the line of Fire*" (*Hutabhūkshikhā-trayam*).—This compound word is made up according to the rule known as *Shāka-pārthiva*, by which the word *Ādi* which comes in between two words is dropped. *Ādi* means "and others".

<sup>1</sup> That is, the *Paramahangsa* which is both *Prakṛiti* and *Puruṣa*.

<sup>2</sup> Lit., "Light which devours the Universe."

<sup>3</sup> *i.e.*, the union of *Hang* and *Saḥ* whereby the *Hangsa* is formed.

The Line of Fire,<sup>1</sup> which is called the Line Vāmā, emanates from Vahni Bindu in the South, and goes to the North-East Corner; and the Line of Moon emanates from Chandra Bindu in the North-East Corner, and goes towards the North-West Corner: this is the line Jyeshthā. The Line of Sun emanates from Sūryya Bindu in the North-West Corner, and reaches Vahni Bindu: this is the Line Raudrī. The triangle which is formed by the three lines uniting the three Bindus is Kāmakalā (Kāmakalārūpam).

The Brīhat Shrikrama says: "She whose form is letters is coiled up in the Bindu and comes out thereof as a sprouting seed from the South. From there<sup>2</sup> She goes to the Īshāna corner (N.E.). She who thus goes is the Shakti Vāmā. This is Chitkalā Parā and the line of Fire. The Shakti which has thus gone to the Īshāna corner then goes in a straight line (that is, to the N.W.). This line is the line of Jyeshthā. This, O Parameshvari, is Tripurā, the Sovereign Mistress. Again turning left<sup>3</sup> She returns to the place of sprouting. She is Raudrī, who by Her union with Ichchhā and Nāda makes the Shringāta."<sup>4</sup>

The Māheshvari-samhitā says: "Sūryya, Chandra and Vahni, are the three Bindus, and Brahmā, Vishnu and Shambhu, are the three lines."

The Prema-yoga-taraṅginī, in describing the Sahasrāra, quotes an authority which is here cited, clearly showing that the place of the Guru is within this triangle. "Within it is the excellent lightning-like triangle. Within the triangle are

<sup>1</sup> Here Fire is the origin of life, and is therefore associated with Brahmā. Moon is associated with Vishnu. And the Sun spoken of here stands for the twelve suns (Āditya) which rise to burn the world at dissolution (Pralaya).

<sup>2</sup> Yasmāt is according to the reading given in the original. The same passage is quoted elsewhere reading yāmyāt (from the south) in place of yasmāt.

<sup>3</sup> Reading vakribhūtā punar vāme for vyaktibhūya punar vāme.

<sup>4</sup> According to another reading, "By the union of Ichchhā, and Jnāna Raudrī makes the Shringāta." The passage above quoted shows that the Kāma-kalā is a subtle form of Kuṇḍalinī, more subtle than the A Ka Tha triangle. Cf. Ānandalaharī, v. 21, where the Sūkṣma dhyāna of Kuṇḍalinī is given.



two imperishable Bindus in the form of Visarga. Within it, in the void, is Shiva, known by the name of Parama.”<sup>1</sup>

Shangkarāchāryya also has shown this clearly in his *Ānandalahari*. The Author of the *Lalitā-rahasya* also speaks of the Guru as seated on Visarga. Visarga is the two Bindus Chandra and Sūryya at the upper angles of the (down-turned) triangle.

“*On the primordial Hangsa*” (*Ādihangsayor yugam*).—Literally interpreted it would mean the union of<sup>2</sup> the primordial Hang and Sah. By Ādi (first) is implied the Parama-hangsa, which is also known as Antarātmā, and not the Jivātmā, which resembles the flame of a lamp. The Hangsa here is the combination of Prakṛiti and Puruṣha.

In Āgama-kalpādruma-panchashākhā it is said: “Hangkāra is Bindu, and Visarga is Sah. Bindu is Puruṣha, and Visarga is Prakṛiti. Hangsa is the union of Pung (Male) and Prakṛiti (Female). The world is pervaded by this Hangsa.”

Some interpret “*Asya ūrdhvam*” to mean “above Manipītha,” and say that the verse means: “I meditate on the union of the two who constitute the primordial Hangsa above Manipītha.” This is wrong. The Kangkalamālinī speaks of the Manipītha as above Hangsa and between Nāda and Bindu. So how can these be below Hangsa? This is impossible. This also shows the impossibility of the reading adopted by some—namely, *Huta-bhuk-shikhā-sakham*<sup>3</sup> in place of *Huta-bhuk-shikhā-trayam*. If this reading were accepted, then the words *Ūrdhvam asya* (above it) have no meaning. The interpretation “I meditate on the union of,” as given above, may, however, be understood in the following sense. We have seen that the Kangkalamālinī speaks of the Hangsa as below the Manipītha, which is between Nāda and Bindu. The

<sup>1</sup> i.e., Parama Shiva.

<sup>2</sup> i.e., Hang and Sah. The union of the two makes Hangsah. This is the beginning and end of creation. The outgoing breath (Nishvāsa) Hang of the Supreme is the duration of the life of Brahmā the Creator (*Uf. Tavāyur mama nishvāsa*—Prapanchasāra Tantra, Ch. I) and Sah is the indrawing breath by which creation returns to Prakṛiti.

<sup>3</sup> Huta-bhuk-shikhā-sakha—the friend of the flame of Fire. By this is meant Vāyu (air). As there is no Vāyu in this region, therefore Vāyu cannot be above the triangle or above Manipītha.

interpretation mentioned is in great conflict with the view of Kangkalamālinī. But if Huta-bhuk-shikhā-trayam be read as qualifying Hangsa, then the difficulty may be removed. Then the meaning would be: "Below Manipītha is Hangsa, and above it is the triangular Kāmakalā which is formed by the Hangsa."<sup>1</sup>

"Which is the all-powerful Great Light in which the Universe is absorbed" (Vishva-ghasmara-mahochchidoktam).—"Bhaksh" and "Ghas" mean the same thing. The root "Ghas" means "to devour," and the roots "Chid," "Hlād," and "Dīp," all mean "to shine." The Great Light (Mahochchit) which is the Devourer (Ghasmara) of the Universes: By that is meant that It is all-powerful (Utkata). Utkata, which literally means very high, here means very powerful.

<sup>1</sup> Tasya parīnatasya. Apparently the sense is that the three Bindus, or Hangsa, are below, but that the triangle which they collectively form, or the Kāmakalā, is above, and in this sense the Hangsa is both above and below Manipītha.



## VERSE 5

THE mind there contemplates the two Lotuses which are the Feet of the Guru, and of which the ruby-coloured nectar is the honey. These two Feet are cool like the nectar of the Moon, and are the place of all auspiciousness.

## COMMENTARY

Having described the place where the two Lotus Feet of the Guru should be meditated upon, he now speaks of the (Sādhaka's) union therewith by meditation (Dhyāna) on them, in this and the following verse.

"*There*" (Tatra)—i.e., in the triangle on the Manipītha. The meaning of this verse, in short, is: "The mind there, within the triangle on the Manipītha, contemplates upon the Lotus Feet of the Guru."

"*Of which the ruby-coloured nectar is the honey*" (Kungku-māsavaparimarandayoh).—This qualifies "the lotuses". Kungkuma means red, the colour of lac. The excellent nectar which is of the colour of lac is the honey of the Lotus Feet of the Guru. Some read "Jharī" for "Pari"; the meaning would then be: "from which flows like honey the ruby-coloured nectar."

"*Cool like the nectar of the Moon*" (Indu-makaranda-shitalam)—i.e., they are cool as the nectar-like beams of the Moon. As the beams of the Moon counteract heat, so does devotion to the Feet of the Guru overcome sorrow and suffering.

"*Place of all auspiciousness*" (Maṅgalāspadam).—It is the place where one gets all one desires. The sense is that by devout concentration on the feet of the Guru all success is attained.



## VERSE 6

I ADORE in my head the two Lotus Feet of the Guru.  
The jewelled footstool on which they rest removes all sin.  
They are red like young leaves. Their nails resemble  
the moon shining in all her glory. Theirs is the beautiful  
lustre of lotuses growing in a lake of nectar.

## COMMENTARY

He says here: "I adore the two Lotus Feet of the Guru, resting on the footstool already described in my head." By adoration here meditation is meant.

"*The jewelled footstool on which they rest removes all sin.*" (Nishakta-mani-pādukā-niyamitāgha-kolāhalaṃ).—That is, all the multitude of sins are removed by devotion to the jewelled footstool which serves as the resting-place of His Feet. Or it may be interpreted thus: "The footstool which is studded with gems—that is, the Manipītha-mandala which is the footstool—removes all the multitude of sins. By meditating on the Feet of the Guru as resting on this stool all sins are destroyed." Or it may be thus interpreted: "The five footstools with which are inseparably connected the gems (by which are meant the Chintāmani-like feet of the Guru) destroy all the multitude of sins." By meditating first on the fivefold footstool, and then on the feet of the Guru as resting thereon, sin is removed. As the removal of sins is effected by meditation on the fivefold footstools, it is the cause which effects such removal.

"*They are like young leaves.*" (Sphurat-kisalāyārunaṃ).—That is, the feet of the Guru possess the red colour of newly opened leaves. The leaves of the Mango and Kenduka<sup>1</sup> tree

<sup>1</sup> *Diospyros glutinosa*.

when newly opened are of a red colour, and comparison is made with them.

"*Their nails resemble the moon shining in all her glory*" (Nakha-samullasachchandrakam)—i.e., the toe-nails are like so many beautifully shining moons.

"*Theirs is the beautiful lustre of lotuses growing in a lake of nectar*" (Parāmrīta-sarovarodita-saroja-sadrochisham).—That is, they have the clear lustre of lotuses growing in a lake of nectar. He means to say that the excellent nectar drops constantly from the Lotus Feet of the Guru. Pūrṇānanda has said the same thing in v. 43 of the *Shat-chakra-nirūpanam*. The excellent nectar is the lake on which the Feet show like lotuses. It has been said that the place of the Guru is between the pericarps of the two Lotuses afore-mentioned. Now, a question may be raised as to whether it is in the pericarp of the twelve-petalled lotus below, or in that of the Sahasrāra above. To solve this the following passages are quoted :

Bṛihat Shrikrama : "Then meditate upon the Lotus which with its head downward is above all, and which drops nectar on the Shakti of the Guru in the other Lotus."

Yāmala : "The Lotus of a thousand petals is like a canopy ;<sup>1</sup> it is above all, and drops red nectar."

Gurugītā : "In your own Guru meditate on the Supreme Guru as having two arms in the Lotus whose petals have the letters Hang and Sah and as surrounded by all the causes<sup>2</sup> of the universe. Although He manifests in all in varying degrees, He is without and beyond the Universe. On His will there are no limitations.<sup>3</sup> From Him emanates the Light of Liberation. He is the visible embodiment of the letters of the word<sup>4</sup> Guru."

The Shyāmā-saparyyā quotes the following : "The Lotus Sahasrāra downward turned, in the head, is white. Its filaments are of the colour of the rising sun ; all the letters of the Alphabet

<sup>1</sup> Which is an emblem of supremacy.

<sup>2</sup> i.e., the Avāntarakāranasharīras. See *Shatchakranirūpana*, vv. 39 *et seq.*

<sup>3</sup> Svachchhandam ātmechchhayā=By His own will He is free.

<sup>4</sup> Cf. *Mantrārṇā devatā prokta devatā gururūpini*.

The word Guru signifies many beneficent qualities (See *Kulārṇava*, Tantrik Texts, Vol. V, Ch. XVII).



are on its petals. In the pericarp of the Sahasrāra is Chandra Mandala, and below the pericarp is the lustrous lotus of twelve petals which contains the triangle A-Ka-Tha, marked out by the letters Ha, La and Ksha. Meditate there on your Guru who is Shiva, seated on the Hangsa-pīṭha which is composed of Mantras."

The above and similar passages indicate that the place of the Guru is in the pericarp of the Lotus of twelve petals.

The Kangkāla-Mālinī says: "Meditate on the excellent Antarātmā in the Lotus<sup>1</sup> of a thousand petals, and on the shining throne which is between Nāda and Bindu, and on (the throne meditate) constantly upon your own Guru, who is like a Mountain of Silver," etc.

The Yāmala says<sup>2</sup>: "(Meditate on your Guru) in the Lotus of a thousand petals. His cool beauty is like that of the full moon, and His Lotus hands are lifted up to grant boons and to dispel fear."

The Purashcharana-rasollāsa (Ch. VIII) has the following dialogue: "Shrī Mahādeva said: 'There in the pericarp of the wonderful everlasting Lotus of a thousand petals meditate always on your own Guru.' Shrī-Pārvatī said: 'The head of the Great Lotus of a thousand petals, O Lord, is always downward turned; then say O Deva, how can the Guru constantly dwell there?' Shrī Mahādeva said: 'Well hast thou asked, O Beloved. Now listen whilst I speak to Thee. The great Lotus Sahasrāra has a thousand petals, and is the abode of Sadāshiva and is full of eternal bliss. It is full of all kinds of delightful fragrance, and is the place of spontaneous bliss.<sup>3</sup> The head of this Lotus is always downward, but the pericarp is always turned upward,<sup>4</sup> and united with Kundalini is always in the form of a triangle."

The Bālā-vilāsa Tantra has the following: "Shrī Dakṣhinā-mūrti said: 'As you awake in the morning meditate on your Guru in the White Lotus of a thousand petals, the head of which great Lotus is downward turned, and which is decorated

<sup>1</sup> Or in the region of the lotus of a thousand petals.

<sup>2</sup> The Commentator does not say from which of the different Yāmalas he has quoted this and the passage in the first group.

<sup>3</sup> Sahajānanda—that is, the bliss springs up itself. This bliss is Svabhāva.

<sup>4</sup> That is, apparently, if we regard that portion of the pericarp which is attached to the lotus as its head. The triangle is A-Ka-Tha.



with all the letters of the Alphabet. Within it is the triangle known by the name of A-Ka-Tha, which is decked by the letters Ha, La and Ksha. He of the smiling countenance is on the Hangsa-pītha,<sup>1</sup> which is in the region of the Chandra Mandala within it (the Sahasrāra). Shri Devī said : 'O Lord, how does the Guru stay there when its head is turned downwards?' Shri Dakshināmūrti said : 'The Chandra Mandala in the pericarp of the Lotus of a thousand petals is turned upward ; the Hangsa is there, and there is the Guru's place.' "

These and similar passages speak of the place of the Guru as in the pericarp of the Lotus of a thousand petals.

As there are two distinct methods, one should follow the instruction of the Guru and adopt one of the two in his Sādhana (Anushthāna). For it has been laid down in the Kulārṇava Tantra, (Ch. XI) : "Beloved, Vedas and Tantras handed down to us by tradition, as also Mantras and usages, become fruitful if communicated to us by the Guru, and not otherwise."

<sup>1</sup> Kāmakaś.

## VERSE 7

THIS hymn of praise of the Fivefold Footstool was uttered by Him of Five Faces. By (the recitation and hearing of) it is attained that good which is gained by (the recitation and hearing of) all the hymns in praise of Shiva. Such fruit is only attainable by great labour in the Wandering (Sangsāra).

## COMMENTARY

He now speaks of the good gained by reciting and listening to this Stotra.

"*Hymn of praise of the Fivefold Footstool*" (Pādukā-panchaka-stotram).—Pādukā means a footstool (Padarakshanādhāra). The five of these are: (1) The (twelve-petalled) Lotus; (2) the triangle A-Ka-Tha in its pericarp; (3) the region of the Nāda, Bindu, and Manipītha in it; (4) the Hangsa below, and (5) the triangle on, the Manipītha. Or they may be counted thus: (1) The Lotus (*i.e.*, twelve-petalled); (2) the triangle (A-Ka-Tha); (3) Nāda-Bindu; (4) the Manipītha Mandala; (5) the Hangsa—which is above it and taken collectively form the triangular Kāmakalā.<sup>1</sup>

<sup>1</sup> These two accounts appear to agree as to the position of the following in the order stated—*viz.*, twelve-petalled Lotus with A-Ka-Tha triangle in which are Manipītha, with Bindu above and Nāda below. There remains then to be considered the position of Hangsa and the Kāmakalā which they form. Both are one and the same, the first being the three Bindus, and the second the triangle they make (Kāmakalā), from which emanates (and in this sense forms part of it) the lower A-Ka-Tha triangle (for this is Varnamaya). In the second classification the three Bindus and the triangle (Kāmakalā) which they form are treated as one, and placed above the Manipītha. In the first classification, apparently with a view to gain accordance with the Kangkālāmālīnī Tantra cited under v. 4, the Hangsa and the triangle which they form are taken separately, the first being placed below and the other above Manipītha.



Stotra is a hymn of praise. This hymn, including the verse which speaks of the benefit to be gained by listening to it, is one of seven verses.

“*Uttered by Him of Five Faces*” (Pancha-vaktrād vinirgataṃ).—The Five Faces of Shiva as given in the Liṅgārchana Tantra are: “On the West<sup>1</sup> (*i.e.*, back) is Sadyojāta; on the North (*i.e.*, left) is Vāmadeva; on the South (right) is Aghora; and on the East (front) is Tat-purusha. Īshāna should be known as being in the middle. They should thus be meditated upon in a devout spirit.” Vinirgata means uttered (*lit.* come out)—that is, uttered by these Five Faces.

“*By it is attained that good*” (Shadāmnāya-phala-prāptam).—This literally means: “by it is obtained the fruit of what has been spoken by the Six Mouths.” The Six Faces are the five given above and a sixth concealed one which is below, called Tāmasa. This is alluded to in Shadvaktranyāsa in the Shiva Tantra thus: “Oṅ Haṅ Hṛiṅ Auṅ Hṛiṅ Tāmasāya Svāhā”; as also in the meditation (Dhyāna) there given, thus: “The lower face, Nilakantha, is of the colour caused by the deadly poison Kālakūta.”<sup>2</sup>

Shadāmnāya is what has been spoken by these Faces—that is, all the hymns of praise to Shiva. By the fruit of this is meant the benefit gained by reciting or listening to all these Mantras, and practising the appropriate Sādhana. This is what is gained through this hymn.

“*It is attainable by great labour in this Wandering*” (Prapanche chātīdurlabham).—By Prapancha is meant this Sangsāra (Wandering or World), comprising the Universe from all effects up to Brahmā, and which is shown by Māyā. It is difficult of attainment (Durlabha), as it is the result of manifold merit acquired by the practice of laborious endeavour (Tapas) in previous births.

End of the Commentary (Tippani) of the Name of Amalā (Stainless), written by Shri Kālicharana on the Pādukāpanchaka Stotra.

<sup>1</sup> The direction one faces is the East.

<sup>2</sup> The poison churned out of the ocean and drunk by Shiva. The word means the secret emissary of Death.



TANTRIK TEXTS

षट्चक्रनिरूपणम्



# TANTRIK TEXTS

EDITED BY  
ARTHUR AVALON

VOL. II

WITH  
SHATCHAKRANIRŪPANA  
AND  
PADUKAPANCHAKA

*Second Edition Revised with variant readings*

EDITED BY  
TARANĀTHA VIDYARATNA

PUBLISHERS :  
GANESH & CO., MADRAS

1924



CALCUTTA  
SANSKRIT PRESS DEPOSITORY  
30 CORNWALLIS STREET

LONDON  
LUZAC & Co.  
46 GREAT RUSSEL STREET, W.C.

# षट्चक्रनिरूपणम्

अथ तन्त्रानुसारेण षट्चक्रादिक्रमोद्गतः ।

उच्यते परमानन्दनिर्वाहप्रथमाङ्कुरः ॥ \* ॥

॥ ॐ ॥

महायोगज्ञानात् परिचितषडम्भोजविभवः

स एवान्तस्तत्त्वप्रकटनसमर्थो न हि परः ।

बुधश्रेष्ठो ज्येष्ठोऽप्यमिलितकृपानाथकरुणः

षडब्जान्तस्तत्त्वं षसहविभवं प्रस्फुटयितुम् ॥

अथ दुःखपङ्कममं जगदुद्दिधीर्षुः परमकारुणिकः पूर्णानन्दस्वामी मुक्ति-  
सम्पादकतत्त्वज्ञानसिद्धये षट्चक्रे कुण्डलिनीयोगं वक्तुमिच्छन् साधकावधानाय  
प्रतिजानीते अथेति । अथानन्तरं स्वकृतश्रीतत्त्वचिन्तामण्यां षट्चक्रनिरूपणात्  
पूर्वप्रदर्शिततत्त्वकर्मकथनानन्तरमित्यर्थः । अस्यार्थः परमानन्दनिर्वाहप्रथमाङ्कुरः

॥ ओं नमः परदेवतायै ॥

प्रणम्य शैलाधिपकन्यकायाः, पदाब्जमब्जासनविष्णुपूज्यम् ।

प्रतन्यते श्रीयुतशङ्करेण, षट्चक्रटीकाख्यसुपस्तिकेयम् ॥

॥ \* ॥ अथेत्यादि । यद्यप्यथशब्दो मङ्गलप्रश्नाद्यर्थे वर्तते, तथापि  
आनन्तर्यार्थ एव गृह्यते, यद्ग्रन्थीयप्रस्तावस्तत्प्रस्तावस्यानन्तरत्वात् । मङ्गलार्थोऽ-  
यमिति केचित् । तन्त्रानुसारेण शिवोक्ततन्त्रीयप्रस्तावानुसारेणेत्यर्थः । षट्चक्रादि-  
क्रमेण उद्गतो योऽर्थ इत्यर्थः । अत्रादिपदेन सहस्रदलपद्मादिकमुच्यते । परमानन्दो  
निरञ्जनस्तस्मिन् यो निर्वाहो ज्ञानप्राप्तिस्तस्य प्रथमाङ्कुर इति यावत् ।



मेरोर्बाह्यप्रदेशे शशिमिहिरशिरे सव्यदक्षे निषण्णे  
मध्ये नाडी सुषुम्णा त्रितयगुणमयी चन्द्रसूर्या-  
[ग्निरूपा ।

धूस्तूरस्मेरपुष्पग्रथिततमवपुः कन्दमध्याच्छिरःस्था  
वज्राख्या मेढूदेशाच्छिरसि परिगता मध्यमेऽ-  
[स्या ज्वलन्ती ॥ १ ॥

उच्यते इत्यन्वयः । परमानन्दो ब्रह्म, “ नित्यं विज्ञानमानन्दं ब्रह्म ” इति श्रुतेः ।  
तस्य निर्व्वाहस्तत्साक्षात्काररूपनिष्पत्तिः तस्मै प्रथमाङ्कुरस्तत्कारणभूतप्रथमप्र-  
काशमानकर्मस्वरूपः मया पूर्णानन्देनोच्यते इत्यर्थः । सोऽङ्कुरः किम्भूतः ?  
तन्त्वानुसारेण षट्चक्रादिक्रमोद्भूत इति तन्त्वानुसारेण तन्त्रमतेन षट्चक्रादीनां  
मूलधार-स्वाधिष्ठान-मणिपूरकानाहत-विशुद्धाज्ञाख्यानाम् आदिना तत्सम्बन्धि-  
नाडीलिङ्गव्योमपञ्चकशिवशक्त्यादीनाञ्च यः क्रमः, तच्चिन्तनकुण्डलिन्युत्थापन-  
ब्रह्मपद्मगमनागमनशिवशक्तिमेलनादिविधानानुपूर्विकरूपः क्रमः, तेन उद्भूतः  
प्राप्तः योगसाधनाद्यभिन्नः इत्यर्थः । ततश्च तन्त्रविहितषट्चक्रघटितयोगसाधना-  
भिन्नब्रह्मसाक्षात्कारादिकारणीभूतकर्मस्वरूपोऽङ्कुरो मया उच्यते इति समुदया-  
नुगततात्पर्यार्थः ॥ \* ॥

अथ तादृशवक्ष्यमाणयोगः षट्चक्रनाड्योर्ज्ञानं विना न सम्भवतीत्यतः  
प्रथमं तदुपयुक्तनाड्यो निरूप्यन्ते मेरोरित्यादितिभिः श्लोकैः । मेरोर्मेरुदण्डस्य  
स च दण्डो मूलवधिम्रीवापर्यन्तव्यापकपृष्ठास्थि इति स्फुटीकरिष्यामः ।  
तद्बाह्यदेशे शशिमिहिरशिरे इति । शशी चन्द्रः, मिहिरः सूर्यः, शिरा नाडी

(१) मेरोरिति—मेरोर्बहिःस्थाने शशिमिहिरशिरे इडापिङ्गलाख्ये स्तः इति ।  
सव्यदक्षे वामदक्षिणयोः तत्र प्राण्यङ्गत्वात् समाहारः । निषण्णे सुप्ते इति यावत् ।  
मध्ये मेरोरिति सम्बन्धनीयम् । त्रितयगुणमयी सत्त्वरजस्तमोगुणमयी । त्रितय इति  
अवयवार्थे तस्य । यतश्चन्द्रसूर्याग्निरूपा अतस्त्रितयगुणमयी । कन्दमध्यात् मूल-  
धारादिति यावत् । शिरःस्था शिरःस्थिता । तदेव धूस्तूरपुष्पस्फुटितस्येव



ततश्च चन्द्रसूर्यस्वरूपिण्यौ द्वे नाड्यौ इडापिङ्गलाख्ये सव्यदक्षे वामदक्षिणे निषण्णे स्थिते इत्यर्थः ।

तदाह भूतशुद्धितन्त्रे—

मेरोर्वामे इडा दक्षे पिङ्गला च स्थिते उभे ॥ इति ॥

अनयोश्चन्द्रसूर्यस्वरूपत्वमाह सम्मोहनतन्त्रे—

वामगा या इडा नाडी शुक्ला चन्द्रस्वरूपिणी ।  
शक्तिरूपा हि सा देवी साक्षादमृतविग्रहा ॥  
दक्षे तु पिङ्गला नाम पुंरूपा सूर्यविग्रहा ।  
रौद्रात्मिका महादेवी दाडिमीकेसरप्रभा ॥ इति ॥

इमे नाड्यौ मूलाद्वज्ररूपेणाज्ञाचक्रान्तं प्राप्य नासारन्ध्रगते ।

तदुक्तं यामले—

इडा च पिङ्गला चैव तस्य वामे च दक्षिणे ।  
ऋज्वीभूते शिरे ते च वामदक्षिणभेदतः ।  
सर्वपद्मानि संवेष्ट्य नासारन्ध्रगते शुभे ॥

अत्र शिरे ते च इत्यत्र चकारोऽर्थः, तेन सर्वपद्मानि संवेष्ट्य वामदक्षिणभेदतः वामदक्षिणभेदेन वेणीबन्धक्रमेण सर्वपद्मानि संवेष्ट्य वा नासारन्ध्रगते इत्यर्थः । एतेनानयोः स्थित्यां द्विविधः कल्पो दर्शितः । अन्यत्वनयोर्धनुराकारेण स्थितिरुक्ता ।

तद्यथा—

विद्धि ते धनुराकारे नाडीडापिङ्गले परे ॥ इति ॥

प्रथिततमं प्रकृष्टं प्रसिद्धं वपुर्यस्याः । एतेन—उभयतो धूस्तूराकृतिर्द्विमुखीति फलितार्थः । अपरा चास्या मध्ये वज्रानाम्नी नाडी, सा तु मेढूदेशात् शिरसि परिणता सुषुम्णायाः किञ्चित् खर्वा सहस्रदलपङ्कजसुषुम्णास्ययोर(?)पर्यधोभावेन सम्पुटत्वात् । ज्वलन्ती देदीप्यमाना ।

धनुराकारप्रकारमाह—

या वाममुष्कसम्बन्धा सा श्लिष्यन्ती सुषुम्णया ।  
दक्षिणं जत्रुमाश्रित्य धनुर्वक्रा हृदि स्थिता ।  
वामांशजञ्चन्तरगा दक्षिणां नासिकामियात् ॥ इति ॥

जत्रु स्कन्धभुजयोः सन्धिः ।

तथा दक्षिणमुष्कोत्था नासाया वामरन्ध्रगा ॥ इति ॥  
वामदक्षिणमुष्कोत्थिते ते भ्रूमध्यपर्यन्तं प्राप्य तत्र इडापिङ्गलासुषुम्णानाडी-  
तयाणां त्रिवेणीरूपेण ग्रन्थिभावमापन्ने नासारन्ध्रमिलिते इत्यर्थः ।

तदुक्तम्—

इडायां यमुना देवी पिङ्गलायां सरस्वती ।  
सुषुम्णायां वसेद्भक्ता तासां योगस्त्रिधा भवेत् ॥  
सङ्गता ध्वजमूले च विमुक्ता भ्रूवियोगतः ।  
त्रिवेणीयोगः सा प्रोक्ता तत्र खानं महाफलम् ॥ इति ॥

मध्ये इति मेरुदण्डमध्यरन्ध्रे इत्यर्थः ।

तदुक्तं—

मेरुमध्ये स्थिता या तु मूलादाब्रह्मरन्ध्रगेत्यादि ।

तथा त्रिपुरासारसमुच्चये—

या मुण्डाधारदण्डान्तरविवरगतेत्यादि ।

अत्र यद्यपि—

मेरोर्व्वामे स्थिता नाडी इडा चन्द्रामृता शिवे ।  
दक्षिणे सूर्यसंयुक्ता पिङ्गला नाम नामतः ।  
तद्वाह्ये तु तयोर्मध्ये सुषुम्णा वह्निसंयुता ॥



इति तन्त्रचूडामणिवचने सुषुम्णाया मेरोर्बाह्यस्थितिः प्रतीयते, तथापि तद्वचनं मत-  
भेदेन, ग्रन्थकारमते तु “सकलसरसिजान् मेरुमध्यान्तरस्थान्” इत्युत्तरश्लोके षट्-  
पद्मानां मेरुमध्यरन्ध्रस्थत्वकथनेन तदाधारभूतायाः सुषुम्णाया मेरुमध्यरन्ध्रस्थत्वम् ।

त्रितयगुणमयीति त्रितयं गुणं सुषुम्णा वज्रा चित्रिणीति रूपभेदेन  
त्रिसूत्ररूपं तदात्मिकेत्यर्थः । अथवा त्रितयगुणं सुषुम्णादिनाडीत्रयमपेक्ष्य  
इयमेकेयमेकेयमेकेति त्रितयावर्त्तनं यत्, सा त्रितयगुणा तन्मयीत्यर्थः । यद्वा  
त्रितयगुणाः सत्त्वरजस्तमोगुणा यस्यां तन्मयीत्यर्थः । ततश्च चित्रिणी  
सत्त्वगुणमयी, वज्रा रजोगुणमयी, सुषुम्णा तमोगुणमयीति । चन्द्रसूर्याग्नि-  
रूपेति । चित्रिणी चन्द्ररूपा तेन शुक्लवर्णा, वज्रिणी सूर्यरूपा तेन  
दाडिमीकेसरप्रभा, सुषुम्णा वह्निरूपिणी तेन रक्तवर्णा इति । एतल्लिविध-  
व्याख्यानप्रमाणमाह सुषुम्णालक्षणमभिधाय भूतशुद्धौ—

तदन्तर्द्व्यङ्गुलोद्ध्वं तु वज्राख्या चित्रिणी तथा ।

अतः सुषुम्णा त्रिगुणा ललन्ती ललना यथा ॥

सत्त्वादित्रिगुणाधारा चन्द्रसूर्याग्निरूपिणी ॥ इति ॥

कन्दमध्याच्छिरःस्था इति । कन्दः सर्वनाडीनां मूलं । तल्लक्षणमाह—

गुदात्तु द्व्यङ्गुलादूर्ध्वं मेढ्रात्तु द्व्यङ्गुलादधः ।

चतुरङ्गुलविस्तारं कन्दमूलं खगाण्डवत् ॥

नाड्यस्तस्मात् समुत्पन्नाः सहस्राणां द्विसप्ततिः ॥ इति ॥

तद्रूपकन्दमारभ्य शिरःस्था शिरःस्थिताधोमुखसहस्रदलकमलकर्णिकावर्त्तिद्वादश-  
दलपङ्कजाधःपर्यन्तस्थितेत्यर्थः । “कुण्डलीविवरकाण्डमण्डितं, द्वादशार्णसरसीरुहं  
भजे” इति गुरुपादुकास्तोत्रस्मरणात् कुण्डलीविवरकाण्डरूपायाश्चित्रिणीनाड्याः  
तदवधिकत्वे तदधिकरणसुषुम्णाया अपि तदवधिकत्वम् । अन्यथा सहस्रदलोद्ध्व-  
पर्यन्तस्थायित्वे सहस्रदलपद्मस्य चत्वारिंशत्श्लोके “शून्यदेशे प्रकाशमि” त्यनेन  
शून्यदेशे स्थायित्वानुपपत्तेः । सुषुम्णावृत्तत्वे शून्यदेशत्वाभावात् । अत्र केचित्—  
“मेरोर्मध्यपृष्ठगतास्तिस्रो नाड्यः प्रकीर्त्तिता” इति निगमतत्त्वसारवचनं प्रमाणं  
दर्शयित्वा इडापिङ्गलासुषुम्णेति तिसृणां नाडीनां मेरुमध्यस्थितिं वदन्ति । तत्र



इडापिङ्गलयोर्मेरुबहिःस्थितेः सर्वतन्त्रवचनसिद्धत्वात् ग्रन्थकारेणापि मेरोर्बा-  
ह्यप्रदेशे इत्यनेन तयोर्बहिःस्थितेः स्पष्टमुखेनाभिधानाच्च । किञ्च इडापिङ्गलो-  
र्मेरुमध्यस्थत्वे धनुराकारभङ्ग्या हृदयात् जत्रुसंलग्नत्वं न सम्भवति ।

निगमतत्त्वसारवचने तिस्रो नाड्य इति सुषुम्णा बज्रा चित्त्रिणीति  
तिस्रः, न विडापिङ्गलोस्तदन्तर्भावः । अत्र सुषुम्णाया मूलादिमस्तकपर्यन्त-  
स्थितिप्रकारमाह—

सुषुम्णा चञ्चवल्लीव मेरुश्लिष्टा पुरोगता ।

ग्रीवान्तं प्राप्य गलिता तिर्यग्भूता वरानने ।

शङ्खिनीनालमालम्ब्य गता सा ब्रह्मसादनम् ॥ इति ॥

तथान्यत्र—

चापाकारे स्थिते चान्ये सुषुम्णा प्रणवाकृतिः ।

पृष्ठास्थिघुण्टितो भिन्ना तिर्यग्भूता ललाटगा ।

भ्रूमध्ये कुण्डली लम्बा मुखेन ब्रह्मरन्ध्रगा ॥ इति ॥

गलिता मेरुदण्डान्निःसृता । तथा घुण्टितो भिन्ना इत्यस्याप्ययमर्थः । एतेन  
मेरुदण्डस्य ग्रीवापर्यन्तस्थितिः प्रतीयते ।

शङ्खिनीनालमालम्ब्येति । शङ्खिनीलक्षणमाह ।

ईश्वर उवाच ।—

सरस्वती कुहश्चैव सुषुम्णापार्श्वयोः स्थिते ।

गान्धारी हस्तिजिह्वा च इडायाः पूर्वपार्श्वयोः ॥

तथा—

गान्धारायाः सरस्वत्या मध्ये प्रोक्ता च शङ्खिनी ।

शङ्खिनी नाम सा नाडी सव्यकर्णान्तमिष्यते ॥

तथान्यत्र—

शङ्खिनी कण्ठविवरात् तिर्यग्भूता ललाटगा ।

चित्त्रिणीसङ्गताश्लिष्टा यावच्छिरसमम्बिके ॥ इति ॥

तन्मध्ये चित्रिणी सा प्रणवविलसिता योगिनां  
 [योगगम्या  
 लूतातन्तूपमेया सकलसरसिजान् मेरुमध्यान्तर-  
 [स्थान् ।  
 भित्त्वा देदीप्यते तद्ग्रथनरचनया शुद्धबोधस्वरूपा  
 तन्मध्ये ब्रह्मनाडी हरमुखकुहरादादिदेवान्त-  
 [संस्था ॥ २ ॥

ततश्च सरस्वतीगान्धार्योर्मध्ये कन्दमूलमारभ्य कण्ठपर्यन्तं गता वक्रगत्या  
 एकाग्रेण वामकर्णरन्ध्रमिलिता, अपराग्रेण मस्तकान्तं प्राप्तेति । अत्र केचित् —

पादादिब्रह्मरन्ध्रान्तं यदस्थि कीलकोपमम् ।

चतुर्दशानां लोकानां मेरुदण्डः प्रचक्षते ॥

इति निगमतत्त्वसारवचनं प्रमाणं दर्शयित्वा पदादिब्रह्मरन्ध्रपर्यन्तं मेरुदण्डस्य  
 स्थितिमाहुः । तच्चिन्त्यम् । यः पृष्ठदण्डः स एव मेरुदण्डस्तस्य मूलकन्दादूर्ध्वाविधि  
 ग्रीवापर्यन्तस्थितेः प्रत्यक्षसिद्धत्वेन प्रत्यक्षसिद्धवस्तुनो वचनमन्यथा कर्तुं न  
 शक्नोति । किञ्चाखण्डैकाश्वो मेरुदण्डस्य पादादिस्थितत्वे पादयोरकुञ्चनप्रसार-  
 णादिक्रिया न स्यात्, तस्मान्मूलोदूर्ध्वाविधिरेव मेरुदण्डः । निगमतत्त्वसारवचनस्य  
 त्वयमर्थः । पादादिब्रह्मरन्ध्रपर्यन्तं शरीरमधिकृत्य यदस्थि कीलकोपमं कीलक-  
 वद्भारकमिति मेरुदेशान्मूलकन्दादूर्ध्वगुलोदूर्ध्वाविधि । तदुक्तं भूतशुद्धौ —

तन्मध्ये द्व्यङ्गुलोर्द्ध्वं तु वज्राख्या चित्रिणी तथा ॥ इति ॥ १ ॥

तन्मध्ये इति वज्रामध्ये इत्यर्थः । प्रणवविलसिता आज्ञाचक्रावच्छेदे  
 तन्मध्ये प्रणवप्रकाशेन प्रकृष्टोद्दीप्यमाना; अतएव ग्रन्थकारेण सप्तत्रिंशत्श्लोके

(२) तन्मध्ये इति । तन्मध्ये वज्रामध्ये चित्रिण्याख्यनाडी प्रसिद्धत्वेन  
 विलसति । प्रणव इव विलसिता प्रदीप्ता । योगिनां योगगम्या अतिसूक्ष्मत्वात्



“तदनु च नवीनार्कबहुलप्रकाशं ज्योतिर्वा गगनधरणीमध्यमिलितमि” त्युक्तम् ।  
 लतातन्तूपमेया मर्कटसूत्रतुल्यसूक्ष्मा तद्ग्रथनरचनया भित्त्वा देदीप्यते  
 इत्यर्थः ।

यत्तु—

चित्रिणीशून्यविवरे संजाताम्भोरुहाणि षट् ।

तत्पत्रेषु महादेवी भुजङ्गी विहरन्ति च ॥

इति कल्पसूत्रचतुर्थकाण्डीयवचनं तत् एकवचनान्तभुजङ्गीकर्त्रया बहुवचनान्त-  
 विहरन्तिक्रियान्वयायोगादमूलम् । समूलत्वेऽपि तस्यायमर्थः—विहरन्तीति  
 शिवोक्तत्वात् एकवचनार्थे बहुवचनम् । चित्रिणीरन्ध्रविवरे इति करणार्थविषया-  
 धारे सप्तमी । ततश्च भुजङ्गी कुण्डलिनी महादेवी चित्रिणीशून्ये चित्रिणीनाड्या  
 मध्यरन्ध्रे यत् विवरम् इतस्ततो वहिर्गमनपथः, तेन पथा चक्रमेदंक्रमेण  
 षडम्भोरुहाणि संजाता सम्प्राप्ता सती तत्पत्रेषु विहरति दीप्यते इत्यर्थः । यद्वा  
 यानि षडम्भोरुहाणि सुषुम्णान्तराले विहरन्ति प्रकाशन्ते, भुजङ्गी चित्रिणीरन्ध्र-  
 विवरेण तत्पत्रेषु संजाता संस्थिता सती अनन्तरं सहस्रदले विहरतीति । न तु  
 तद्वचनात् षट्पद्मानां चित्रिणीविवरे स्थितिः प्रतीयते । तन्मध्ये चित्रिणीमध्ये ।  
 ब्रह्मनाडीति अत्र नङ्गताविति धातोर्नञ्यते गम्यतेऽनया पदव्या इति नाडी  
 पदवी, ब्रह्मणो नाडीति व्युत्पत्त्या ब्रह्मनाडी ब्रह्मपदवी शब्दब्रह्मरूपायाः  
 कुण्डलिन्याः परमशिवसन्निधिगमनपथरूपचित्रिणीनाड्यन्तर्गतशून्यभाग इति  
 यावत् । न तु चित्रिणीमध्ये नाड्यन्तरमस्तीति निष्कर्षः । हरमुखकुहरात्  
 स्वयम्भुलिङ्गच्छिद्रात् । आदिदेवः सहस्रदलकमलकर्णिकामध्यस्थपरविन्दुः ।  
 अन्यत् सुगमम् ॥ २ ॥

अत एव लतातन्तूपमेया । सकलसरसिजान् मूलाधारादीन् । मेरुमध्ये सुषुम्णा-  
 वज्रानाड्यौ तयोरन्तरस्थान् मध्यस्थान् भित्त्वा तेषां पद्मानां ग्रथनरचनया देदीप्यते  
 भृशं दीप्तिं करोतीत्यर्थः । एतस्या मध्यवर्तिनी ब्रह्मनाडी कन्दस्थहरमुखच्छिद्रात्  
 परमशिवान्तरस्थिता मध्ये आश्रिता शुद्धबुद्धीनां बोधो ज्ञानं यस्याः ।



विद्युन्मालाविलासा मुनिमनसि लसत्तन्तुरूपा

[सुसूक्ष्मा

शुद्धज्ञानप्रबोधा सकलसुखमयी शुद्धबोध-

[स्वभावा ।

ब्रह्मद्वारं तदास्ये प्रविलसति सुधाधारगम्यप्रदेशं

ग्रन्थिस्थानं तदेतद्वदनमिति सुषुम्णाख्यनाड्या

[लपन्ति ॥ ३ ॥

श्लोकान्तरेण तां विशेषयति विद्युन्मालेति । लसत्तन्तुरूपेति । लसन्ती दीप्यमाना तन्तूरूपिणी अब्जतन्तुसदृशी कुण्डलिनी यत्र सेत्यर्थः । सकल-सुखमयी सर्वानन्दमयीत्यर्थः । शुद्धबोधस्वभावेति शुद्धबोधाय तत्त्वज्ञानाय स्वस्य आत्मनो भावो भावना यत्रेत्यर्थः । तदास्ये ब्रह्मनाड्याः आस्ये हरमुखकुहरे ब्रह्मद्वारं कुण्डलिन्याः शिवसन्निधिगमनाय प्रवेशनिर्गमपथरूपमित्यर्थः । सुधाधारगम्यप्रदेशमिति । सुधाधारः परमशिवशक्तिसामरस्यनिःसृतामृतधारो गम्यते मूलाधारस्थशिवशक्तिभ्यां लभ्यते येन द्वारेण तद्रूपप्रदेशमित्यर्थः । तदेतदिति तस्य द्वारस्य एतत्समीपवर्तिप्रदेशं सुषुम्णाया ग्रन्थिस्थानं कन्द-सुषुम्णयोः सन्धिस्थानं सुषुम्णाया वदनञ्च इति लपन्ति आगमज्ञा वदन्ति इति समुदायार्थः ॥ ३ ॥ \* ॥

(३) विद्युन्मालेत्यादि । एतस्या ब्रह्मनाड्या एव विशेषणान्याह, विद्युन्मालेति । विद्युन्मालेव विलासः प्रकाशो यस्याः । मुनिमनसि प्रकाशमृणालतन्तुरूपा अतः सूक्ष्मा । शुद्धज्ञानस्य प्रकाशो यस्याः । अतः कलासहितानां सुखमयी, यद्वा सर्वेषां सुखमयी शुद्धभाव एवात्मभावो यस्याः, यद्वा शुद्धभावानां स्वे परमात्मनि भावो ज्ञानं यत् सा तथा । तस्या मुखे ब्रह्मद्वारं प्रकाशते । अमृतस्य य आसारः शीकरस्तस्य गम्यप्रदेशो गमनप्रकृति यदास्यमिति यावत् । “प्रदेशः स्थानमार्गीयोः” इति त्रिकाण्डशेषः । तदेतद्वदनं सुषुम्णानामनाड्या ग्रन्थिस्थानम् । सुधियो वदन्तीति तत् तथा सहास्यलम्बं मिलनं तत्रैवेति ॥ [अत्र मते शुद्धभावस्वभावेति पाठः ।]

अथाधारपद्मं सुषुम्णास्यलम्बं  
 ध्वजाधो गुदोर्द्ध्वं चतुःशोणपत्रम् ।  
 अधोवक्त्रमुद्यत्सुवर्णाभवर्णै-  
 र्वकारादिसान्तैर्युतं वेदवर्णैः ॥ ४ ॥  
 अमुष्मिन् धरायाश्चतुष्कोणचक्रं  
 समुद्भासि शूलाष्टकैरावृतं तत् ।  
 लसत्पीतवर्णं तडित्कोमलाङ्गं  
 तदन्ते समास्ते धरायाः स्वर्बीजम् ॥ ५ ॥

नाडीं निरूप्य अङ्गप्रत्यङ्गादिसहितं मूलाधारचक्रं निरूप्यते अथाधार-  
 पद्ममिति नवभिः श्लोकैः । सुषुम्णास्यलम्बं चतुष्पाथैः कन्दसुषुम्णयोः सन्निधस्थान-  
 संलम्बपत्रमित्यर्थः । ध्वजाधो गुदोर्द्ध्वं लिङ्गमूलादधोऽवधि सुषुम्णापर्यन्तं  
 इत्यर्थः । चतुःशोणपत्रं रक्तवर्णचतुर्दलम् । वकारादिसान्तैः व श ष स इति  
 वेदवर्णैर्युतम् । अत्र षट्चक्रेषु पद्मानां दलावच्छेदे दक्षिणावर्त्तेन वर्णयोगश्चि-  
 न्तनीयः । तदुक्तं विश्वसारतन्त्रे—

सर्ववर्णात्मकं पत्रं पद्मानां परिकीर्तितम् ।

दक्षिणावर्त्तयोगेन लिखनं चिन्तयेद्विया ॥ इति ॥ ४ ॥

अमुष्मिन् धरायाश्चतुष्कोणचक्रमिति । एतत्पद्मकर्णिकायां चतुष्कोणरूपं  
 पृथ्वीमण्डलं समास्ते इत्यर्थः । मण्डलं विशेषयति समुद्भासीत्यादिना ।

(४) अथाधार इति । नाडीप्रस्तावनानन्तरं षट्पद्मानां यथाक्रमं मूलतः सङ्गतिः  
 क्रथ्यते । अथाधारपद्मं वक्ष्ये इति सम्बन्धः । सुषुम्णाया आस्ये संलम्बं ध्वजाधो  
 गुदशब्दोऽयं गुदस्योर्द्ध्वं अपानस्थाने तत्पद्मस्य अवस्थितिः । चतुःशोणपत्रं चत्वारि  
 रक्ताकारपत्राणि यस्य । अधःस्थितं वक्त्रं कर्णिकादिर्यस्येति । उद्यत्सुवर्णस्य या आभा  
 तस्या इव वर्णः यस्य । एवम्भूतैरन्तस्थीयवकाराद्यैर्दलैः सकारान्तैश्चतुर्वर्णैर्युतम् ।  
 एतेन एतद्वर्णोपलक्षितदलान्यस्य वक्ष्यमाणस्वदलान्तरालमध्यवर्त्ति तद्भूतवर्णत्वात् ॥

(५) अमुष्मिन् इति । अमुष्मिन् पद्मे धरायाः पृथिव्याश्चतुष्कोणावच्छिन्नं चक्रं  
 सम्यक्प्रकारेण उद्भासितुं शीलं येषां एवम्भूतैरष्टशूलैरावृतं तच्चक्रं इति श्रीमद्भगवद्दे-



चतुर्बाहुभूषं गजेन्द्राधिरूढं  
तदङ्के नवीनार्कतुल्यप्रकाशः ।  
शिशुः सृष्टिकारी लसद्वेदाबहु-  
र्मुखाभोजलक्ष्मीश्चतुर्भागभेदः ॥ ६ ॥

तस्य मण्डलस्याष्टदिक्षु प्रकाशमानाष्टशूलैर्युक्तं एतन्मण्डलं पीतवर्णं, स्पष्टमाह ।

मूलाधारे धराचक्रं चतुष्कोणं प्रियम्बदे ।

पीतवर्णं परिवृतञ्चाष्टशूलैः कुलाचलैः ॥ इति ॥

शूलैः कीदृशैः कुलाचलैरिति कामिन्याः स्तनसदृशाग्रैरित्यर्थः ।

यद्वा—कुलाचलैरिति ।

नीलाचलं मन्दरञ्च पर्वतं चन्द्रशेखरम् ।

हिमालयं सुवेलञ्च मलयञ्च सुपर्वतम् ।

चतुष्कोणे वसेदेवि एतत् सप्तकुलाचलम् ॥

इति निर्व्वाणतन्त्रवचनात् यथा पृथ्वीमध्ये सप्तकुलाचलास्तथात्राष्टशूलानि कुलाचलसदृशानि इति भावः । तदन्ते इति तस्य धरामण्डलस्य अन्ते मध्ये धरायाः स्वबीजं लकारः समास्ते । एतद्बीजमपि पीतवर्णं तद्यथा—

बीजं तन्मध्यतश्चैन्द्रं पीतवर्णं चतुर्भुजम् ।

वज्रहस्तं महाबाहुमैरावतगजस्थितम् ॥ इति ॥

तेन लसत्पीतवर्णमित्युभयसम्बन्धः ॥ ५ ॥

धराबीजध्यानमाह चतुरित्यादि । यदेव धराबीजं तदेवैन्द्रबीजमित्य-  
विरुद्धम् ।

रवीकलाविभूतडाकिन्यादिनिवासभूतत्वात् । पृथिव्यादिचक्राणां तत्राधिष्ठितत्वाच्च मूलाधारादीनां चक्रसंज्ञा प्रतीयते । भैरवीचक्रसंस्थितिरित्यादि यामलवचनात् । कीदृशं लसत् पीतवर्णः यस्य । विद्युदिव अङ्गं यस्य तच्चक्रमध्ये पृथिव्याः स्वबीजमास्ते । सानुस्वारलकार इति ॥

(६) चतुर्बाहुभूषमिति । बीजस्य विशेषणं चत्वारो बाहवो भूषा अलङ्कारा इव यस्य । गजेन्द्रं अधिरूढं गत्यर्थाकर्मकेत्यादिसूत्रात् कर्त्तरि क्तः । तदङ्के तस्याङ्के



तदङ्के इति धरावीजस्याङ्के सृष्टिकारी ब्रह्मा वसेदित्यन्वयः । तदङ्के धरावीजस्य बिन्दुमध्ये इति बोध्यम् । तदुक्तं—

मूलाधारे धरावीजं तद्विन्दौ ब्रह्मणः स्थितिः ।

तदङ्के शिशुरूपस्य गजारूढोऽमराधिपः ॥ इति ॥

शिशुरूपस्य ब्रह्मणः स्थितिरित्यन्वयः ।

तदङ्के धरावीजकरोडे अमराधिप इति तु मतान्तरम् ।

स्वमते धरावीजैन्द्रवीजयोरभेदात् “मन्त्राणां देवता प्रोक्ता देवता मन्त्ररूपिणी” इति वचनाच्च तयोरभेदवर्णनम् । निर्वर्णतन्त्रे—

ऐन्द्रवीजं वरारोहे लिङ्गस्य वामदेशके ।

सुसिद्धं ब्रह्मसदनं नादोपरि सुसुन्दरम् ।

ततैव निवसेद्ब्रह्मा सृष्टिकर्त्ता प्रजापतिः ॥ इति ॥

अत्र धरावीजस्योर्ध्वं नादोपरि ब्रह्मस्थितिकथनेन नादोर्ध्वं बिन्दुमध्ये स्थितिरवगम्यते । लिङ्गस्य वामदेशके इति मतान्तरम् । अत एव शारदायां—

आधारांश्च विदुस्तत्र मतभेदादनेकधा । इत्युक्तम् ।

स किम्भूतः ? लसद्वेदबाहुरिति । अत्र केचित् ब्रह्मणो द्विभुजदर्शनेन लसद्बाहुवेदाः सामवेदादयो बाहौ यस्येति व्युत्पत्तिं कृत्वा तदेव संस्थापयन्ति । तत्र ब्रह्मणो हस्ताभ्यां वेदधारणस्य कुत्राप्यदर्शनात् । किन्त्वत्र ब्रह्मा चतुर्भुजत्वेनैव ध्येयः । तथा स्पष्टमाह भूतशुद्धौ—

तदङ्के च चतुर्बाहुं रक्तवर्णं शिशुं शिवे ।

चतुर्वक्त्रं हंसपृष्ठे ब्रह्माणं विद्धि पार्वति ॥ इति ॥

बीजाकारमूर्तेरङ्के प्रातःकालीनसूर्य्यतुल्यदीप्तिः सृष्टिकारी शिशुर्विराजते । लसच्चत्वारो बाहवो यस्य । मुखाम्भोजलक्ष्मीश्चतुर्भागो वेदो यस्य अर्थात् चतुर्मुखविशिष्टब्रह्मा इत्यर्थः । [अत्र मते चतुर्भागवेद इति पाठः ।]

वसेदत्र देवी च डाकिन्यभिरुया

लसद्वेदवाहूज्ज्वला रक्तनेत्रा ।

समानोदितानेकसूर्यप्रकाशा

प्रकाशं वहन्ती सदा शुद्धबुद्धेः ॥ ७ ॥

मुखाम्भोजलक्ष्मीश्चतुर्भागभेदः इति । अस्य ब्रह्मणश्चतुर्भिर्भागैर्यो भेदः अवयवेषु विशेषः सैव मुखाम्भोजलक्ष्मीरित्यर्थात् ब्रह्मणश्चतुर्मुखत्वमायातम् । यद्वा—मुखे अम्भोजलक्ष्मीर्यस्य तथा चतुर्भिर्भागैः अर्थात् मुखवच्छेदे भेदो यस्येति विशेषणद्वयम् । “चतुर्भागवेद” इति पदे अभेदरूपेण पूर्वप्रकारार्थः । अत्र ब्रह्मणो हस्तेऽस्त्रानभिधानेऽपि—

दण्डकमण्डलुधरां अक्षसूत्राभयन्तथा ।

ध्यायेतां रक्तवर्णाञ्च ब्राह्मीं कृष्णाजिनोज्ज्वलाम् ॥

इति विश्वसारतन्त्रोक्तब्राह्मीध्याने ब्रह्मशक्तिहस्ते दण्डकमण्डल्वक्षसूत्राभय-  
दर्शनादत्रापि तथा कल्प्यते “यस्य देवस्य यद्रूपं” इत्यादिना सप्तशतीस्तोत्रे  
शिवशक्त्योरेकाग्रदर्शनात् इति वदन्ति । वस्तुतस्तु—

अभयवरदहस्तं कुण्डिकामक्षमालाम् ।

दधन्तममलभूषं चिन्तयेदादिमूर्तिम् ॥

इति यामलोक्तकर्मान्तरीयध्यानप्राप्ताभयवरादीनि ध्येयानि । स्पष्टमन्यत् ॥ ६ ॥

आधारपद्मे डाकिनीशक्तिस्थितिमाह वसेदिति । अत्र पद्मे डाकिनी  
नाम्नी देवी वसेदित्यन्वयः । सा किम्भूता ? सदा सर्वस्मिन् काले शुद्धबुद्धे-

(७) वसेदत्रेति । अत्रैव चक्रे डाकिन्यभिरुया नाम यस्याः सा वसेत् ।  
“अभिरुया नामशोभयोः” इत्यमरः । लसद्भिः प्रकाशद्भिश्चतुर्बहुभिरुज्ज्वला  
रक्ताकारनेत्रा च सा देवी । समानोदितेति ; एककालीनोदितानां अनेकसूर्याणामिव  
प्रकाश उदयो यस्याः सा तथा । सर्व्वदा शुद्धबुद्धीनां प्रकाशं वहन्ती परमार्थविषयी-  
भूता सदृशं विभावयन्ती तद्वावान्वितानां ज्ञानमेव ददातीत्यर्थः ।



स्तत्त्वज्ञानस्य प्रकाशं वहन्ती तत्त्वज्ञानसम्पादयित्रीत्यर्थः । तथाच योगाङ्गत्वेनात्र तां ध्यात्वा तत्त्वज्ञानमाप्नोति इति भावः ।

इयं देवी चक्राधिष्ठात्री तदुक्तं—

वक्त्रं वशषसोपेतं डाकिन्या समधिष्ठितम् ॥ इति ॥ तथा—

डाकिनी राकिणी चैव लाकिनी काकिनी तथा ।

शाकिनी हाकिनी चैव क्रमात् षट्पङ्कजाधिपाः ॥ इति ॥

अस्या ध्यानविशेषमाहान्यत्र—

रक्ताक्षीं रक्तवर्णीं पशुजनभयकृच्छूलखट्वाङ्गहस्तां

वामे खड्गं दधानां चषकमपि सुधापूरितं चैकवक्त्राम् ।

अत्युग्रामुग्रदंष्ट्रामरिकुलमथनीं पायसान्ने प्रसक्तां

मूलाधारेऽमृतार्थे परिवृतवपुषं डाकिनीं चिन्तयेत्ताम् ॥ इति ॥

तथा—

सिन्दूरतिलकोद्दीप्तमञ्जनाञ्चितलोचनाम् ।

कृष्णाम्बरपरीधानां नानाभरणभूषिताम् ॥

इत्यादिकर्मान्तरोक्तडाकिनीध्याने प्राप्ते कृष्णाम्बरं ध्येयमिति । अत्र ब्रह्मादीनां षट्चक्रस्थसकलदेवानां भावभेदेनोद्धाधोवक्त्रेण स्थितिचिन्तनमाह शाक्तानन्द-  
तरङ्गिणीधृतमायातन्त्रे—पार्वत्युवाच ।

अधोवक्त्रस्थितिस्तत्र अधोभागे कथं भवेत् । इति प्रश्ने,

महादेव उवाच ।

तत्सर्वं पङ्कजं देवि सर्वतोमुखमेव च ।

प्रवृत्तिभावचिन्तायामधोवक्त्राणि चिन्तयेत् ।

निवृत्तिभावमार्गेषु सदैवोर्द्धुमुखानि च ॥ इति ॥

अन्यत् सुगमम् ॥ ७ ॥



वज्राख्यावक्त्रदेशे विलसति सततं कर्णिकामध्यसंस्थं  
कोणं तत् त्रैपुराख्यं तडिदिव विलसत्कोमलं

कामरूपम् ।

कन्दर्पो नाम वायुर्निवसति सततं तस्य मध्ये

समन्तात्

जीवेशो बन्धुजीवप्रकरमभिहसन् कोटिसूर्य-

प्रकाशः ॥ ८ ॥

मूलचक्रकर्णिकायां त्रिकोणं निरूप्यते वज्राख्यावक्त्रदेशे इति । सुषुम्णाया  
आस्यात् द्व्यङ्गुलोद्धे लिङ्गमूलादधो वज्रावक्त्रम् । तत्तु मूलाधारकमलकर्णिका-  
मध्यस्थगह्वरान्तर्वर्तिं तत्र त्रिकोणं विलसति इत्यन्वयः । त्रिकोणं कीदृशं ?  
त्रैपुराख्यमिति । त्रिकोणगर्भस्थकामबीजघटककारमध्ये त्रिपुरसुन्दर्यधिष्ठानात्  
त्रैपुराख्यमिति तात्पर्यम् । तदुक्तं शाक्तानन्दतरङ्गिण्यां ककारतत्त्वकथनमुपक्रम्य—

तेषां मध्ये स्थिता देवी सुन्दरी परदेवता । इति ।

कोमलं सुस्निग्धम् । तथा कामरूपं कामं निरूप्यतेऽनुभूयते येन तादृशं  
मदनागारात्मकमित्यर्थः । अत एव—

त्रिकोणं तत्तु विज्ञेयं शक्तिपीठं मनोहरम् । इत्युक्तम् ।

एतत् त्रिकोणं धराबीजस्योद्धे । तदुक्तं सम्मोहने धराबीजमधिकृत्य—

वामा ज्येष्ठा तथा रौद्री त्रिरेखा च तदूर्ध्वतः । इति ।

(८) वज्राख्येति । अस्यैव पद्मस्य कर्णिकामध्यस्थं त्रैपुराख्यं त्रिपुरासम्बन्धीदं  
त्रैपुरं तदेवाख्या नाम यस्य । चतुष्कोणं वज्राख्यनाड्याः समदेशे प्रकाशते ।  
सर्वदैव विद्युदिव प्रकाशते कोमलं कामरूपपीठम् । यद्वा भक्ताभिलाषस्वरूपं तस्य  
कोणस्य मध्ये समन्ताच्चतुर्दिक्षु सर्वदैव कन्दर्पो नाम वायुर्विलसति काम एव  
वायुभूतोऽत्रास्ति इति गुरुचरणाः । तेनैव हेतुना जीवात्मनाविर्भवतीति आह  
जीवेश इति । किम्भूतः ? बन्धूकपुष्पसमूहं अत्यर्थं उपहसन्निव । ततोऽप्यत्यर्थ-  
रक्ताकारः अतो वायुः रूपवानित्यादि सांख्यसिद्धान्तमपि सङ्गच्छते । पुनः  
कीदृशः ? कोटिसूर्याणां इव प्रकाशो दीप्तिर्यस्येति ।

तन्मध्ये लिङ्गरूपी द्रुतकनककलाकोमलः पश्चिमास्यो  
 ज्ञानध्यानप्रकाशः प्रथमकिसलयाकाररूपः स्वयम्भुः ।  
 विद्युत्पूर्णेन्दुबिम्बप्रकरकरचयस्निग्धसन्तानहासी काशी-  
 वासी विलासी विलसति सरिदावर्त्तरूपप्रकारः ॥ ९ ॥

तत्त्रिकोणमध्ये कन्दर्पवायुस्थितिमाह कन्दर्प इति । समन्तात् त्रिकोणव्यापक-  
 रूपेणेत्यर्थः । जीवेश इति अस्य जीवधारकत्वाज्जीवेश इत्युक्तम् । तथा हि—

कन्ददेशे वसेत् प्राणो ह्यपानो गुदमण्डले ।

इत्यादिवचने गुदमण्डलस्थवायोरपानत्वाभिधानात् तादृशगुदमण्डलस्थकन्दर्पवायो-  
 रप्यपानांशः । ततश्च—

अपानः कर्षति प्राणं प्राणोऽपानञ्च कर्षति ।

रज्जुबद्धो यथा श्येनो गतोऽप्याकृष्यते पुनः ।

तथा चैतौ विसम्वादे सम्वादे सन्त्यजेदिमम् ॥ इति ॥

विसम्वादे परस्परवैपरीत्यगमने एतौ प्राणापानवायू तथा कर्षाकर्षिणौ सम्वादे  
 अविरोधिगमने इमं देहं सन्त्यजेदित्यर्थकतद्वचने कन्दर्पावान्तरनामकापानवायोः  
 प्राणाकर्षकत्वेन देहधारणत्वाज्जीवधारकत्वं प्रतीयते अतो जीवेश इत्युक्तिरिति  
 भावः । अत एव ग्रन्थकृता दशमश्लोके “श्वासोच्छ्वासविमञ्जनेन जगतां जीवो  
 यया धार्यते” इत्यनेन श्वासोच्छ्वासरूपयोः प्राणापानयोर्जीवधारकत्वं  
 स्वयमेवोक्तम् । स्पष्टमन्यत् ॥ ८ ॥

त्रिकोणमध्ये स्वयम्भुलिङ्गस्थितिमाह तन्मध्य इति । त्रिकोणमध्ये  
 लिङ्गरूपी स्वयम्भुः स्वयम्भुनामकशिवलिङ्गं विलसतीत्यन्वयः । द्रुतकनककला-

(९) तन्मध्ये इति । तत्त्रिकोणस्य किञ्चित् उपरि लिङ्गरूपी स्वयम्भुः  
 भावरूपेण तिष्ठति । कीदृशः ? द्रुता या कनककला वह्निश्चयीभूता तस्या इव



कोमलः तसकाञ्चनावयव इव स्निग्धभाव इत्यर्थः । पश्चिमास्योऽधोमुखः  
तदुक्तं कालीकुलामृते—

तत्र स्थितो महालिङ्गः स्वयम्भुः सर्वदा सुखी ।

अधोमुखः क्रियावांश्च कामबीजेन चालितः ॥ इति ॥

ज्ञानध्यानप्रकाश इति ज्ञानध्यानाभ्यां प्रकाशो यस्य तादृश इत्यर्थः । तथा च  
ज्ञानेन निर्गुणरूपप्रकाशः ध्यानेन सगुणरूपप्रकाशो यस्य स एवायं  
स्वयम्भुरिति भावः ।

दृष्टान्तेन विशेषयति प्रथमकिसलयाकाररूप इति अचिरोत्पन्नपताङ्कुर-  
वत् आकारः रूपं यस्य तेन स्थूलमूलात् सूक्ष्माग्रपर्यन्तं चम्पककुसुममध्यस्थित-  
शलाकावदुन्नतः श्यामवर्णश्चेत्यर्थः । तदुक्तं शाक्तानन्दतरङ्गिण्याम्—

स्वयम्भुलिङ्गं तन्मध्ये सरन्ध्रं पश्चिमाननम् ।

ध्यायेच्च परमेशानि शिवं श्यामलसुन्दरम् ॥ इति ॥

यत्तु—

मूलाधारे स्मरेद्विष्यं त्रिकोणमतिसुन्दरम् ।

तस्यास्त्रिरेखामानीय अध ऊर्ध्वं व्यवस्थिताम् ।

नीलतोयदमध्यस्थां तडित्कोटिसमप्रभाम् ॥

इति यामलवचने कुण्डलिन्या नीलतोयदमध्यस्थविशेषणेन स्वयम्भुलिङ्गस्य  
नीलवर्णत्वमायातं तन्नीलश्यामयोरेकपर्यायत्वान्न विरुद्धम् ।

विद्युत्पूर्णेन्दुबिम्बप्रकरकरचयस्निग्धसन्तानहासीति । विद्युत्पूर्णचन्द्रबिम्बयोर्यः  
प्रकृष्टकरः उत्तापरहितकिरणः तत्तुल्यकिरणसमूहेन मृदुप्रवाहविशिष्टप्रकाशो-  
ऽस्यास्तीत्यर्थः । काशीवासी विलासीति अत्र काशीवासतुल्यवासविशिष्टः  
सन् विलासीत्यर्थः । तेन यथा काशीवासे सुखं भुनक्ति तद्वदत्रापीति भावः ।

कोमलः । पश्चिमास्योऽधोमुखः । ज्ञानध्यानाख्ययोगाभ्यां प्रकाश उदयो यस्य ।  
नवीनपल्लवाकारस्येव रूपं यस्य । विद्युत्पूर्णेन्दुबिम्बसमूहानां करबृन्दस्निग्धसमूहस्येव  
हास्य इव सविशेषो यस्य । तत्स्थानमपि विलसितुं शीलं अस्य सरितावर्त्तरूपप्रकारा  
आकृतिर्यस्य अतिचञ्चलत्वात् एवम्भूतः सन् विलसति ॥



तस्योर्द्ध्वं विसतन्तुसोदरलसत्सूक्ष्मा जगन्मोहिनी  
 ब्रह्मद्वारमुखं मुखेन मधुरं संछादयन्ती स्वयम् ।  
 शङ्खावर्त्तनिभा नवीनचपलामालाविलासास्पदा  
 सुप्ता सर्पसमा शिवोपरि लसत्सार्द्धत्रिवृत्ताकृतिः ॥१०॥

अथवा विलास उल्लासः कामप्रफुल्लभाव इति यावत् तद्विशिष्ट इत्यर्थः ।  
 “कामबीजेन चालित” इति वचनात् अयं स्वयम्भुः काशीवासी एतेनास्य  
 विश्वेश्वरत्वं सूचितं इति । सरिदावर्त्तरूपप्रकार इति सरिदावर्त्ते यद्रूपन्तत्प्रकारः  
 ततश्च यथा भ्राम्यमाणनदीजले मध्यनिम्नस्तन्मध्ये किञ्चिदुन्नतं शङ्खमध्योन्नतवदिति  
 भावः । अयं स्वयम्भुः कामबीजोपरिस्थितः तदाह कालीकुलामृते—

किञ्जल्कोपरि शृङ्गाटः सरन्ध्रः सुमनोहरः ।  
 तत्र स्थितो महालिङ्गः स्वयम्भुः सर्वदा सुखी ।  
 अधोमुखः क्रियावांश्च कामबीजेन चालितः ॥ इति ॥

तथान्यत्र—

पूर्वोक्ता डाकिनी तत्र कर्णिकायां त्रिकोणकम् ।  
 यन्मध्ये विवरं सूक्ष्मं रक्ताभं कामबीजकम् ।  
 तत्र स्वयम्भुलिङ्गञ्चाधोमुखात्कक्तप्रभम् ॥

इति मतान्तरम् ॥ ९ ॥

स्वयम्भुलिङ्गे कुण्डलिनीशक्तिस्थितिमाह तस्योर्द्ध्वं इति द्वाभ्याम् । अनयो-  
 रर्थः । यया कुण्डलिन्या श्वासोच्छ्वासविभञ्जनेन प्रवर्त्तनेन जगतां जीवो

(१०) तस्योर्द्ध्वं इति । तस्य शिवस्य ऊर्द्ध्वं इत्यर्थः । मृणालतन्तुसदृशी  
 शरीरकला यस्याः एवम्भूता सा कूजन्ती कुलकुण्डलिनीति वक्ष्यमाणश्लोकेनान्वयः ।  
 यतः विसतन्तुसदृशी अतः सूक्ष्मा जगतां मोहिनी महामयारूपेणेत्यर्थः । ब्रह्मद्वारमुखं  
 मुखेन मुखकमलेन स्वयमेव संछादयन्ती सम्यक् प्रकारेणाच्छादयन्तीत्यर्थः ।  
 एतेन अमृतवर्त्मसञ्छादनं कृत्वा अमृतं पिबतीत्यर्थः । अतः तदमृतसंयोगेन तन्मुखं  
 मधुरं शङ्खस्य वेष्टनाकारतुल्या । नवीनविद्युच्छ्रेणीप्रकाश एव स्थानं यस्यास्तत्सदृशीति  
 यावत् । सुप्ता अतः सर्पतुल्या सर्पो हि सुप्तः कुण्डलाकारो भवति । शिवस्योपरि  
 लसत् प्रकाशत् सार्द्धविवृत्तं आकृतिः शरीरं यस्याः ।

कूजन्ती कुलकुण्डली च मधुरं मत्तालिमालास्फुटं  
 वाचं कोमलकाव्यबन्धरचनाभेदातिभेदक्रमैः ।  
 श्वासोच्छ्वासविभञ्जनेन जगतां जीवो यया धार्यते  
 सा मूलाम्बुजगह्वरे विलसति प्रोद्दामदीप्ता-  
 वलिः ॥ ११ ॥

जीवात्मा धार्यते देहावच्छेदे स्थाप्यते सा देवी मत्तालिमालास्फुटं यथा  
 स्यात्तथाकृतिः एवं वक्ष्यमाणक्रमैर्वाचम् अर्थात् जनयन्ती सती अम्बुज-  
 गह्वरे मूलाधारकमलकर्णिकामध्यत्रिकोणगह्वरे तस्य स्वयम्भुलिङ्गस्योर्द्ध्व-  
 भागे विलसतीति श्लोकद्वयस्य विशिष्टान्वितार्थः । विसतन्तुसोदरलसत्सूक्ष्मा  
 मृणालसूत्रतुल्यसूक्ष्मा इत्यर्थः । जगन्मोहिनी जगतां मायारूपिणीत्यर्थः ।  
 ब्रह्मद्वारमुखं स्वयम्भुलिङ्गच्छिद्रं मधुरं मृदु यथा स्यात्तथा स्वमुखेन संछादयति  
 इत्यर्थः । नवीनचपलामालाविलासास्पदेति सर्वेषां नवीनत्वे प्रकाशाधिक्यदर्श-  
 नादत्र नवीनोत्कीर्तनमधिकप्रकाशप्राप्त्यर्थम् । ततश्चातिप्रकाशितविद्युन्मालानां  
 विलासस्य स्थिरतरकौतूहलवासस्यास्पद इत्यर्थात् स्थिरतरातिप्रकाशितविद्युत्स-  
 मूहप्रकाशतुल्यप्रकाशवतीति पर्यवसितम् ।

वाक्यजननक्रममाह कोमलकाव्यबन्धरचनाभेदातिभेदक्रमैरिति । कोमल-  
 काव्यं मृदुशब्दघटितरूपगुणरसादिवर्णनात्मकवाक्यम् । बन्धः पद्मबन्धाश्च-  
 बन्धादिचित्रकाव्यम् । रचना तदतिरिक्तगद्यपद्यात्मकवाक्यम् । भेदस्तेषां विशेषः ।

(११) कूजन्तीति । सा कुण्डलिनी मधुरं यथा स्यात्तथा शब्दं कुर्वन्तीत्यर्थः ।  
 एतेन लब्धध्वन्यात्मकशब्दो भवति । तत्र स एव शब्दः कण्ठताल्वाद्यभिघातेन  
 वर्णात्मकत्वेन परिगण्यते इत्याह कोमलकाव्यबन्धग्रथनाया यो भेदो नानाप्रबन्धः  
 गौडी वैदर्भी पाञ्चाली कवितारीतिक्रमः तस्य भेदस्य शृङ्गारादिनवरसबन्धेन  
 योऽतिभेदस्तत्क्रमैः । मत्तमृङ्गमालेव स्फुटं यथा स्यात्तथा वाचश्च कूजन्ती तस्य  
 एव वैखरीत्वम् आयातमिति । यया देव्या च श्वासोच्छ्वासविभञ्जनेन जगतां जीवो  
 धार्यते सा मूलाधारपद्मकुहरे प्रकाशते । प्रोद्दामदीप्तावलिर्नस्याः दीप्तमिति भावे क्तः ॥



अतिभेदस्तदितरसंस्कृतप्राकृतवाक्यसमुदायः । तयोर्यः क्रमः शास्त्रव्यवहारानु-  
रूपरीतिः । तादृशीमी रीतिभिर्वाचं जनयन्तीति परिष्कृतार्थः । कुण्डलिन्याः  
संस्कृतप्राकृतविशेषाविशेषावद्वाक्यजनयित्रीत्वात् ।

तदाह शारदायाम्—

भिद्यमानात् पराद्विन्दोरव्यक्तात्मा रवोऽभवत् ।  
तत्प्राप्य कुण्डलीरूपं प्राणिनां देहमध्यगम् ।  
वर्णात्मनाविर्भवति गद्यपद्यादिभेदतः ॥ इति ॥  
गद्यपद्यादीत्यादिपदात् यावद्वाक्यं गृह्यते ।

व्यक्तमाह कादिमते—

स्वात्मेच्छाशक्तिघातेन प्राणवायुस्वरूपतः ।  
मूलाधारे समुत्पन्नः पराख्यो नाद उत्तमः ॥  
स एव चोर्द्ध्वतां नीतः स्वाधिष्ठानविजृम्भितः ।  
पश्यन्त्याख्यामवाप्नोति तथैवोर्द्ध्वं शनैः शनैः ॥  
अनाहते बुद्धितत्त्वसमेतो मध्यमोऽभिधः ।  
तथा तयोरूर्द्ध्वगतो विशुद्धौ कण्ठदेशतः ॥  
वैखर्ग्याख्यस्ततः कण्ठशीर्षताल्वोष्ठदन्तगः ।  
जिह्वामूलाग्रपृष्ठस्थस्तथा नासाग्रतः क्रमात् ॥  
कण्ठताल्वोष्ठकण्ठस्थः कण्ठौष्ठद्वयतस्तथा ।  
समुत्पन्नान्यक्षराणि क्रमादादिक्षकावधि ॥ इति ॥

अलं विस्तरेण ।

कुण्डलिनीध्यानान्तरमाह अन्यत्र—

ध्यायेत् कुण्डलिनीं देवीं स्वयम्भुलिङ्गवेष्टिनीम् ।  
श्यामां सूक्ष्मां सृष्टिरूपां सृष्टिस्थितिलयात्मिकाम् ।  
विश्वातीतां ज्ञानरूपां चिन्तयेद्दूर्ध्ववाहिनीम् ॥



तन्मध्ये परमा कलातिकुशला सूक्ष्मातिसूक्ष्मा परा  
नित्यानन्दपरम्परातिविगलत्पीयूषधाराधरा ।  
ब्रह्माण्डादिकटाहमेव सकलं यद्भासया भासते  
सेयं श्रीपरमेश्वरी विजयते नित्यप्रबोधोदया ॥१२॥

तथा—

ध्यायेत् कुण्डलिनीं देवीमिष्टदेवस्वरूपिणीम् ।  
सदा षोडशवर्षीयां पीनोन्नतपयोधराम् ।  
नवयौवनसम्पन्नां सर्वाभरणभूषिताम् ।  
पूर्णचन्द्रप्रभां रक्तां सदा चञ्चललोचनाम् ॥ इति ॥

रक्तामिति सुन्दरीविषये ज्ञेयमिति शाक्तानन्दतरङ्गिणीकारः । वस्तुतस्तु  
सर्वदेवताविषये एव कुण्डलिनी रक्तवर्णत्वेन ध्येया न तु श्यामवर्णत्वेन प्रायः  
सर्वतन्त्रे सर्वसंग्रहे च कुण्डलिन्यास्तडिदाकारत्वकथनात् । श्यामामित्यनेन—

शीतकाले भवेदुष्णा चोष्णकाले च शीतला ।  
प्रतप्तकाञ्चनाभा सा श्यामा स्त्री परिकीर्तिता ॥

इत्येतद्वचनाक्रान्तत्वं ज्ञापितम् । न तु श्यामवर्णत्वमतः सर्वशास्त्रसामञ्जस्यमिति ।  
चक्रभेदनात् पूर्वं ब्रह्मद्वारमध्ये कुण्डलीध्यानमाह कङ्कालमालिन्याम्—

कोटिचन्द्रप्रतीकाशां परंब्रह्मस्वरूपिणीम् ।  
चतुर्भुजां त्रिनेत्राञ्च वराभयकरान्तथा ॥  
तथा पुस्तकवीणाञ्च धारिणीं सिंहवाहिनीम् ।  
गच्छन्तीं स्वासनं भीमां नानारूपधरात्मिकाम् ॥ इति ॥ १०—११ ॥

स्वयम्भुलिङ्गवेष्टितकुण्डलिन्यूर्ध्वं समसूत्रपातन्यायेन दण्डाकारेण लिङ्गाग्र-  
पर्यन्तस्थितां परशक्तिमाह तन्मध्ये इति । अस्यार्थः यद्भासया यस्याः शक्त्या

(१२) तन्मध्ये इति । तस्याः कुण्डलिन्या मध्ये परमा कला आस्ते परं  
परमात्मानं मीयते अनया इति परमा । अत्यर्थं कुशलं यतः सातिकुशला । सूक्ष्मा

दीप्त्या ब्रह्माण्डादि तत्कटाहश्च भासते प्रकाशते सेयं श्रीपरमेश्वरी तन्मध्ये स्वयम्भुलिङ्गे कुण्डलिनीवेष्टनोद्ध्वं विजयते सर्वान् वशवर्त्तिनः कृत्वा तिष्ठतीत्यर्थः । सा किम्भूता ? परमा अवटनवटनपटीयसी माया । कला नादशक्तिरूपा कुण्डलिन्यभेदशरीरिणी ।

तदुक्तं शाक्तानन्दतरङ्गिण्याम्—

कला कुण्डलिनी सैव नादशक्तिः शिवोदिता ।

तथान्यत्र—

तस्योपरि मनो ध्यायेत् चित्कलां ई-समाश्रिताम् ।

प्रदीपकलिकाकारां कुण्डल्यभेदरूपिणीम् ॥ इति ॥

तथा कालिकाश्रुतौ—

तस्याः शिखाया मध्ये तु अध ऊर्द्ध्व<sup>१</sup>व्यवस्थिताम् ।

स ब्रह्मा स शिवः शूरः स एव परमेश्वरः ॥

स एव विष्णुः स प्राणः स कालाग्निः स चन्द्रमाः ।

इति कुण्डलिनीं ध्यात्वा सर्वपापैः प्रमुच्यते ॥ इति ॥

तस्याः शिखाया मध्ये त्रिवलयस्योद्ध्वं व्यवस्थितां परमां कलां नादरूपामित्यर्थः । इति ललितारहस्यकारः । अतिकुशला सृष्टिसम्पादनयोग्यतारूपकौशलवतीत्यर्थः । नित्यानन्दपरम्परेति । नित्यानन्दात् परम्परा परपरक्रमसम्बन्धो यस्या इत्यर्थः । ततश्च नित्यानन्दो निर्गुणं ब्रह्म तस्मात् सगुणाविर्भावः सगुणात् शक्तिः

यतस्तस्या मध्ये परा पश्यन्ती मध्यमा वैखरी समाधिरूपा नित्यं आनन्दपरम्परा यस्याः सा तथा । अत्यर्थवियुन्मालेव लसत् प्रकाशत् दीधितिस्तेजो यस्याः ब्रह्माण्डस्य आदिकटाहपर्यन्तं यस्याः कलाया भासया सकलं भासते । यद्वा शरीरस्यापि ब्रह्माण्डसंज्ञा—“ब्रह्माण्डे ये गुणाः सन्ति ते हि सन्ति कलेवरे” इति प्रामाणिकोक्तत्वात् । सेयं श्रीपरमेश्वरी विजयते जयतीत्यर्थः । नित्यज्ञानस्योदयो यतः ।

<sup>१</sup> परमोद्ध्व इति पाठान्तरम् ।



ध्यात्वैतन्मूलचक्रान्तरविवरलसत्कोटिसूर्यप्रकाशं  
वाचामीशो नरेन्द्रः स भवति सहसा सर्व-  
विद्याविनोदी ।

आरोग्यं तस्य नित्यं निरवधि च महानन्द-  
चित्तान्तरात्मा

वाक्यैः काव्यप्रबन्धैः सकलसुरगुरुन् सेवते  
शुद्धशीलः ॥ १३ ॥

शक्तेर्नादः नादाद्विन्दुः विन्दोः कुण्डलिनी कुण्डलिन्यवान्तररूपेयं चित्कलेत्ये-  
वंप्रकारेण नित्यानन्दपरम्परेति भावः । यद्वा नित्यानन्दपरम्परातिविगलत्पीयूष-  
धाराधरेत्येकविशेषणम् । नित्यानन्दात्परम्परया नित्यानन्दात् परं विन्दुः  
तत्परमाज्ञाचक्रं तत्परं विशुद्धचक्रं एवं क्रमेण मूलाधारपर्यन्तं अतिविगलन्ती या  
पीयूषधारा सा ध्रियते गृह्यते यया सेत्यर्थः । स्पष्टमन्यत् ॥ १२ ॥

मूलाधारे कुण्डलिनीचिन्तनफलमाह ध्यात्वैतदिति । मूलचक्रेति, “मूल-  
माधारषट्कानां मूलाधारं ततो विदुः” इति वचनात् मूलाधारचक्रं तस्यान्ते  
मध्ये यद्विवरं गह्वरं तस्मिन् लसत्कोटिसूर्यप्रकाशमित्यर्थः । सकलसुरगुरुनिति ।  
“सिंहशार्ङ्गलनागाद्याः पुंसि श्रेष्ठार्थवाचकाः” इत्यमरोक्त्या सुरगुरुवर्त्तिना  
गुरुशब्देन सुरश्रेष्ठा ब्रह्मविष्णुशिवादयः प्रतीयन्ते । ततश्च तदादिदेवान् सेवते  
स्तवादिवाक्यैस्तोषयतीत्यर्थः । स्पष्टमन्यत् ॥ १३ ॥ \* ॥

(१३) ध्यात्वैतदिति । एतत् मूलाधारस्थं सर्वं ध्यात्वा नरः एवमेव  
भवति तत्क्रमेणाह—वाचामीशो नराणामिन्द्रतुल्यः सहसा सर्वविद्याविनोदी च  
भवति । तस्य नित्यमेव आरोग्यं निरवधि अहर्निशमेव महानन्द ईश्वरः तच्चिन्ता-  
विशिष्टः अन्तरात्मा यस्य एवं भवतीत्यर्थः । एतत् कीदृशं ? मूलाधारमध्यप्रकाशं  
कोटिसूर्याणां प्रकाशो यस्य तत्तथा । स जनः काव्यप्रबन्धैः वाक्यैः सकलसुरगुरुं  
शुद्धशीलः सन् सेवते वाकपतिसदृशो भवतीत्यर्थः । [अत्र मते गुरुमिति पाठः]



सिन्दूरपूररुचिरारुणपद्ममन्यत्

सौषुम्णमध्यघटितं ध्वजमूलदेशे ।

अङ्गच्छदैः परिवृतं तडिदाभवर्णे-

वर्वाद्यैः सविन्दुलसितैश्च पुरन्दरान्तैः ॥ १४ ॥

तदयं महावाक्यार्थनिर्णयः । मूलाधारचक्रं चतुर्दलं रक्तवर्णं वशषस इति स्वर्णमचतुर्वर्णयुक्तदलकर्णिकायां धरामण्डलं चतुष्कोणं अष्टशूलावृतं पीतवर्णं तन्मध्याधोधराबीजं चतुर्भुजं ऐरावतारूढं पीतवर्णं वज्रहस्तं चतुर्भुजम् । धराबीजविन्दुमध्ये शिशुरूपब्रह्मा रक्तवर्णः चतुर्भुजः दण्डकमण्डलवक्षसूत्राभयहस्तः चतुर्मुखः । तत्कर्णिकायां रक्तपद्मोपरि चक्राधिष्ठात्री डाकिनीशक्तिः रक्तवर्णा चतुर्भुजा शूलखट्वाङ्गखड्गचषकहस्ता । कर्णिकामध्ये विद्युदाकारत्रिकोणं तन्मध्ये कामवायुः कामबीजञ्च रक्तवर्णम् । तदुपरि स्वयम्भुलिङ्गः श्यामवर्णः । तस्योर्ध्वं कुण्डलिनीशक्तिः सार्द्धत्रिवल्याकारा । तदूर्ध्वं लिङ्गाग्रे चित्कला दण्डाकारेण स्थितेति ॥ इति प्रथमप्रकरणम् ॥ \* ॥

मूलाधारचक्रं निरूप्य स्वाधिष्ठानचक्रं निरूपयति सिन्दूरपूरेत्यादि पञ्चभिः । प्रथमस्यायमर्थः । ध्वजमूलदेशे लिङ्गमूलस्थाने अन्यत् आधारचक्रमिदं, सिन्दूरपूररुचिरारुणपद्मं सिन्दूरस्य पूरणेन यथा मनोहररक्तवर्णं तद्वद्रक्तवर्णपद्मं आस्ते इति क्रियासमाहारेणान्वयः । पद्मं विशेषयति सौषुम्णमध्यघटितमिति । सुषुम्णानाडीमध्ये निर्मितं तथा अङ्गच्छदैः परिवृतं षट्पत्रयुक्तम् । पुरन्दरान्तैरिति । पुरन्दरो लकारः तदन्तैर्वाद्यैस्तेन वममयरलेति षड्भिः

(१४) सिन्दूरेति । अन्यत् स्वाधिष्ठानाख्यं लिङ्गमूलसमदेशे आस्ते सुषुम्णामध्यघटकीभूतं, सुषुम्णाशब्दात् स्वार्थे अण् इति केचित् । तदूर्ध्वं । वस्तुतस्तु सुषुम्णाया इदं ब्रह्मनाड्यादि तन्मध्यभूतं पद्मं तस्येदमित्यर्थे अण् कीदृशं सिन्दूर-रुचिरतया अरुणवर्णम् । पुनः कीदृशं ? अङ्गच्छदैः षड्दलैरावृतम् । कीदृशैः ? तडिदिवाभा वर्णो येषां तथैकैः । पुरन्दरो लकारस्तदन्तैः विन्दुना परिलसितैर्व-म्भूतैर्दलैरित्यर्थः । एतेन वर्णानां सर्वपद्मेषु दलमध्यवर्तित्वमायातम् ।

तस्यान्तरे प्रविलसद्विशदप्रकाश-

मम्भोजमण्डलमथो वरुणस्य तस्य ।

अर्द्धेन्दुरूपलसितं शरदिन्दुशुभ्रं

वङ्कारबीजममलं मकराधिरूढम् ॥ १५ ॥

तद्विदामवर्णैर्दलवत्परिवृतः तेन दलावच्छेदे वर्णयोगः प्रतीतः । वर्णान् विशेषयति सविन्दुलसितैरिति । बिन्दुना सह वर्त्तमानाः सविन्दवः लसिताः प्रकाशिताः । सविन्दवश्च ते लसिताश्चेति तैरित्यर्थः । ततश्चात्र विशेष्य-विशेषणभावकल्पने विशेषणीभूतबिन्दौ लसितत्वकारणत्वम् प्रतीयते । “सुरापः पतती”त्यत्र कर्तृविशेषणसुरापाने पतनकर्तृत्ववदिति । यद्वा बिन्दूनां लसितं बिन्दुलसितं बिन्दुप्रकाशः तेन सह वर्त्तमानैः वाद्यैरित्यर्थः ॥ १४ ॥

एतत्पद्मकर्णिकायामम्भोजमण्डलस्थितिमाह तस्यान्तरे इति । तस्य पद्मस्य अन्तरे मध्ये अम्भोजमण्डलम् अम्भोजाकारमण्डलं प्रविलसत् प्रकाशमानम् । तत् किम्भूतं ? विशदप्रकाशं शुक्लवर्णम् । पुनः किम्भूतम् ? अर्द्धेन्दुरूपलसितम् अर्द्धचन्द्रयुक्तमित्यर्थः । इदं जलमण्डलं । तदाह शारदायाम्—

अम्भोजमम्भसो भूमेश्चतुरस्रं सवज्रकम् । इत्यादि ।

एतन्मण्डललक्षणमाह राघवभट्टः “अर्द्धचन्द्रं कृत्वा तदुभयभागे सरोजद्वयं कुर्यात्” । तदुक्तमाचार्यैः “अब्जोपेतार्द्धेन्दुमद्विम्बमाप्यमि”ति । मण्डलमध्ये

(१५) तस्यान्तरे इति । तस्य पद्मस्य मध्ये अम्भसि जातं वरुणस्य मण्डलमास्ते । अथो शब्दः सम्भावनायाम् । कीदृशं ? प्रकर्षेण विलसत् निर्मल-प्रकाशो यस्य तत्तथा । तस्यैव वरुणस्य अर्द्धेन्दुरूपेण लसितं मनोज्ञम् अत एव वङ्कारबीजम् अमलं निर्मलशरच्चन्द्र इव शुभ्रम् । मकराधिरूढं मकरो जन्तुविशेषः ओङ्कार इति ख्यातस्तदधिरूढं कर्त्तरि क्तः, अत एव अम्भोजमण्डलदर्शनात् कमपि मणिपूरे इति शङ्कराचार्यश्लोकस्य महीं मूलाधारे इत्यत्र चानुपपत्तिः तत्तु तद्व्यवसायिभिः प्रतिध्यातव्यम् । वयन्तु तत्र व्यस्तसमस्ततया व्याख्यां ब्रूमः ॥



तस्याङ्गदेशकलितो हरिरेव पायात्  
नीलप्रकाशरुचिरश्रियमादधानः ।  
पीताम्बरः प्रथमयौवनगर्वधारी  
श्रीवत्सकौस्तुभधरो धृतवेदबाहुः ॥ १६ ॥

वरुणबीजस्थितिमाह अथो इति । तस्येति जलाधिष्ठातृत्वेन प्रसिद्धस्येत्यर्थः ।  
मकराधिरूढमिति । पाशहस्तश्च । तदाह—

तदन्तर्व्वारुणं बीजं श्वेतं मकरवाहनम् ।

पाशहस्तं तदङ्के च हरिं श्यामं चतुर्भुजम् ॥ इति ॥

अयं वरुणबीजस्वरूपो वकारो यवर्गीयः कुलाकुलचक्रे भूतलिपिमन्त्रे च  
तद्वकारस्यैव यलवर्णत्वेनाभिधानात् । स्पष्टमन्यत् ॥ १५ ॥

वरुणबीजस्याङ्के विष्णुस्थितिमाह तस्याङ्ग इति । अङ्के बीजमस्तकस्थ-  
बिन्दुमध्ये । धराबीजबिन्दौ ब्रह्मणः स्थितिदर्शनादत्रापि तथा दृष्टपरिकल्प-  
नान्यायात् एवं वक्ष्यमाणं सर्व्वत्र बोध्यम् । कलितः स्थित इत्यर्थः ।  
नीलप्रकाशरुचिरश्रियमादधान इति । नीलज्योतिषां या मनोज्ञा शोभा तां  
दधानः इत्यर्थः तेन नीलतेजःपुञ्जशरीरीति यावत् ।

श्रीवत्सकौस्तुभधर इति, तद्वचनमाह गौतमीये—

कौस्तुभं हृदये रत्नं सूर्यायुतसमप्रभम् ।

तदधो वनमालाञ्च चन्द्रायुतसमप्रभम् ।

कौस्तुभोद्ध्वं च श्रीवत्सञ्चन्द्रायुतसमप्रभम् ॥ इति ॥

(१६) तस्याङ्ग इति । तस्य बीजस्य क्रोडदेशलसितः हरिर्व्विष्णुः त्रिभुवनं  
पायात् । कीदृशः ? नीलप्रकाशां मनोज्ञां कान्तिम् आधत्ते । पीतवस्त्रः, प्रथमयौवन-  
गर्व्वम् उद्वेकं धर्त्तुं शीलमस्य तथोक्तः । श्रीवत्सचिह्नं कौस्तुभञ्च दधातीत्यर्थः ।  
धृताश्चत्वारो बाहवो येन स तथा ॥



अत्रैव भाति सततं खलु राकिणी सा  
नीलाम्बुजोदरसहोदरकान्तिशोभा ।  
नानायुधोद्यतकरैर्लसिताङ्गलक्ष्मी-  
र्दिव्याम्बराभरणभूषितमत्तचित्ता ॥ १७ ॥

हरिहस्ते अस्त्रमाह तन्वान्तरे—

पाशहस्तं तदङ्गे च हरिं श्यामं चतुर्भुजम् ।

शङ्खचक्रगदापद्मधारिणं पीतवाससम् ॥ इति ॥

पाशहस्तं वरुणम् इति पूर्वेष्वेणान्वयः । अन्यत्र “पीताम्बरं शान्तमूर्तिं वनमालाविभूषितम्” इति । मूलाधारं हंसपृष्ठे ब्रह्मणः स्थितिदर्शनादत्र गरुडोपरि विष्णुश्चिन्तनीयः ॥ १६ ॥

एतत्पद्मे राकिणीशक्तिस्थितिमाह । अत्रैवेति स्पष्टम् । राकिणीध्यान-  
विशेषमाह—

श्यामां शूलाब्जहस्तां डमरुकरयुतां तीक्ष्णटङ्कं वहन्ती-

मुग्धां रक्तलिङ्गेलां कुटिलसविलसद्दन्तदंष्ट्रा<sup>१</sup>प्रभाभिः ।

दीप्तां तां<sup>२</sup> देवदेवीं द्वितयकमलगां रक्तधारैकनासां<sup>३</sup>

शुक्लास्त्रे सक्तचित्तामभिमतफलदां<sup>४</sup> राकिणीं चिन्तयेत्ताम् ॥

अत्र पद्मान्तरे राकिण्याः स्थितिदर्शनात् सर्वत्र रक्तपद्मान्तरोपरि षट्शक्तीनां स्थितिरिति बोध्यम् ॥ १७ ॥

(१७) अत्रैवेति । अत्रैव पद्मे खलु निश्चितं सर्वदेवस्य प्रसिद्धा राकिणी आस्ते । नीलपद्मस्योदरतुल्यशोभा यस्याः नानास्त्रेणोद्यतकरैः प्रकाशमाना शोभा यस्याः सा तथा । दिव्याम्बराङ्गाराभ्यां भूषिता च मत्तं चित्तं यस्याः सा च इति तथा ॥

<sup>१</sup> वलिलसद्दन्त.

<sup>२</sup> रक्तधात्वेकनासां.

<sup>३</sup> दीप्तास्यां.

<sup>४</sup> चित्तां मधुमदमुदितां.

स्वाधिष्ठानाख्यमेतत् सरसिजममलं चिन्तयेद्यो

मनुष्य-

स्तस्याहङ्कारदोषादिकसकलरिपुः क्षीयते

तत्क्षणेन ।

योगीशः सोऽपि मोहाद्भुततिमिरचये भानुतुल्य-

प्रकाशो

गद्यैः पद्यैः प्रबन्धैर्विवरचयति सुधावाक्य-

सन्दोहलक्ष्मीः ॥ १८ ॥

स्वाधिष्ठानपद्मादिचिन्तनफलमाह स्वाधिष्ठानाख्यमिति ।

तदुक्तं—

स्वशब्देन परं लिङ्गं स्वाधिष्ठानं ततो विदुः ॥ इति ॥

अहङ्कारदोषादीत्यादिना कामक्रोधादयो गृह्यन्ते तेन कामादिषड्रिपवः क्षीयन्ते  
इत्यर्थः । मोहाद्भुततिमिरचये इति दुर्निवार्यमोहान्धकारसमूहे इत्यर्थः । ततश्च  
मायामोहरूपान्धकारनाशाय ज्ञानरूपसूर्यमाप्नोतीति भावः । स्पष्टमन्यत् ॥ १८ ॥

तदयं महावाक्यार्थनिर्णयः । स्वाधिष्ठानचक्रं सिन्दूरवर्णषड्दलं  
तडिदाभसविन्दु व भ म य र ल इति षड्वर्णयुक्तदलम् । तत्कर्णिकायां मध्य-  
स्थलार्द्धचन्द्रयुक्ताष्टदलपद्माकारमम्भोजमण्डलं शुक्लवर्णम् । तन्मध्ये वं इति वरुण-  
बीजं मकराधिरूढं पाशहस्तं । तत्क्रोडे विष्णुर्गुरुदोपरिस्थितश्चतुर्भुजः शङ्खचक्र-  
गदापद्मधारी पीताम्बरः वनमालाश्रीवत्सकौस्तुभधारी युवरूपः । पद्मकर्णिकायां

(१८) स्वाधिष्ठानेति । एतत् स्वाधिष्ठानाख्यं सरसिजं यो मुनीन्द्रश्चिन्तयेत्  
तस्याहङ्कारादिदोषरूपसकलरिपवः ज्ञानप्रतिबन्धकत्वात् शुद्धज्ञानपरिपन्थिनः तत्-  
क्षणेनैव क्षीणा भवन्तीति । पद्मं कीदृशम् ? अमलं निर्मलम् । स योगीशश्च  
भवति । मोहाद्भुतान्धकारचये भानुतुल्यप्रकाशश्च भवति । स च गद्यैः संस्कृतया  
वाचा पद्यैः श्लोकप्रबन्धैः नानावर्णादिभिः अमृतायमानकाव्यसमूहं श्रिये विवरचयति ॥



तस्योद्ध्वं नाभिमूले दशदललसिते पूर्णमेघप्रकाशे  
नीलाम्भोजप्रकाशैरुपहितजठरे डादिफान्तैः

सचन्द्रैः ।

ध्यायेद्वैश्वानरस्यारुणमिहिरसमं मण्डलं तत् त्रिकोणं  
तद्वाह्ये स्वस्तिकारुयैस्त्रिभिरभिलसितं तत्र बह्वेः

खबीजम् ॥ १९ ॥

रक्तपद्मोपरि राकिणी शक्तिः श्यामवर्णा चतुर्भुजा शूलाब्जडमरुटङ्कधरा त्रिनेत्रा  
कुटिलदंष्ट्रा भयङ्करी शुक्लाक्षरक्तधाराभिलाषिणीति ॥ इति द्वितीयप्रकरणम् ॥\*॥

मणिपूरचक्रं निरूपयति तस्योद्ध्वं इत्यादित्रिभिः । तस्य स्वाधिष्ठान-  
स्येत्यर्थः । दशदललसिते इति दशदलैर्लसिते प्रकाशिते पद्मे इति शेषः ।  
पद्मे किम्भूते ? पूर्णमेघप्रकाशे कृष्णवर्णे । तथा डादिफान्तैः ड ढ ण त थ द  
ध न प फेति दशवर्णैरुपहितं युक्तं जठरं मध्यं यस्य तद्रूपे इत्यर्थः । सचन्द्रै-  
रिति । चन्द्रोऽर्द्धचन्द्रः युगलाध्ववाहित्वाह्निन्दुश्च ताभ्यां सह वर्तमानैर्वर्णै-  
रित्यर्थः । वैश्वानरस्य बह्वेः । अरुणमिहिरसमं बालार्कसदृशमित्यर्थः ।  
स्वस्तिकारुयैरिति “स्वस्तिकं नाम परस्परसम्बद्धं विदिग्गतचतुर्वक्त्रं रेखाद्वयमि”  
ति राघवभट्टोक्तं । तत्प्रकारैस्त्रिभिः स्वस्तिकैः त्रिकोणावच्छेदे अभिलसितमित्यर्थः ।  
अत्र बह्निमण्डले बह्निबीजं रं ॥ १९ ॥

(१९) तस्योद्ध्वं इति । तस्य पद्मस्योद्ध्वं नाभिमूले दशदलकमले ललिते मनोज्ञे  
पूर्णमेघ इव प्रकाशो यस्य एवम्भूते पद्मे वैश्वानरस्य बह्वेः त्रिकोणं मण्डलं ध्यायेत् ।  
कीदृशम् ? अरुणसूर्ययोस्तुल्यम् । पुनः कीदृशं ? तद्वाह्ये त्रिकोणस्य बहिः त्रिभिः  
स्वस्तिकारुयैरभिलसितं, तत्रैव बह्निमण्डले बह्वेः खबीजम् आस्ते । सानुस्वारो रेफ  
इति । पद्मे किम्भूते ? नीलाम्भोजस्य प्रकाशो येषाम् एवम्भूतैः सचन्द्रैः  
डकारादिफकारान्तैरुपहितजठरे एतैर्वर्णैरुपशोभितजठरे उपस्थितमध्ये इत्यर्थः ॥  
शङ्करमते “दशदल-ललिते” इति पाठः ।



ध्यायेन्मेषाधिरूढं नवतपननिभं वेदबाहूज्ज्वलाङ्गं  
 तत्क्रोडे रुद्रमूर्तिर्निवसति सततं शुद्धसिन्दूररागः ।  
 भस्मालिताङ्गभूषाभरणसितवपुर्व्वच्छरूपी त्रिनेत्रो  
 लोकानामिष्टदाताऽभयलसितकरः सृष्टिसंहारकारी॥  
 अत्रास्ते लाकिनी सा सकलशुभकरी वेदबाहूज्ज्वलाङ्गी  
 श्यामा पीताम्बराद्यैर्विविधविरचनालङ्कृता  
 मत्तचित्ता ।  
 ध्यात्वैतन्नाभिपद्मं प्रभवति नितरां संहृतौ पालने वा  
 वाणी तस्याननाब्जे निवसति सततं ज्ञान-  
 सन्दोहलक्ष्मीः ॥ २१ ॥

ध्यायेदिति । भस्मालिताङ्गभूषाभरणसितवपुरिति । भस्मलेपनाङ्गभूषा-  
 भरणाभ्यां शुक्लीकृतदेह इत्यर्थः । ध्यायेन्मेषेति । ध्याने विशेषमाहान्यत्र—

मेषस्थं साक्षसूत्रञ्च शक्तिहस्तं स्मरेत्ततः ॥ इति ॥

विशेषानभिधानादन्यहस्तद्वये वराभयौ चिन्तनीयौ ध्यानान्तरे तथा दर्शनात् ।  
 लोकानामिष्टदाता वरदातेत्यर्थः । अभयलसितकरस्तेन वराभयधारीति भावः ।  
 अत्र वृषोपरि रुद्रो ध्येयः । स्पष्टमन्यत् ॥ २० ॥

अत्रास्ते इति । विविधविरचनेति विविधेन मणिमुक्तादियोगेन चित्त-  
 विचित्रघटनेन विरचना यत्र तादृशमलङ्कृतं यस्या इत्यर्थः । यद्वा विविधविर-  
 चनया अलङ्कृतं अलङ्कारो धार्यते यत्रेत्यर्थः । अत्र लाकिनीध्यानविशेषमाह—

(२०) ध्यायेदिति । वह्निबीजं ध्यायेदिति पूर्व्वश्लोकेनान्वयः । कीदृशम् ?  
 मेषं अधिरूढं प्रातःकालीनसूर्यतुल्यं चतुर्भुव्वाहुभिरुज्ज्वलाङ्गम् । तस्य बीजकोशस्य  
 अङ्के रुद्रमूर्तिर्निवसति सततमेव । कीदृशः ? शुद्धसिन्दूरस्येव रक्ताकारो यस्य ।  
 भस्मलिप्तमेवाङ्गभूषाभरणं तेन प्रकाशवपुर्व्वस्य वृद्धाकारः त्रीणि नेत्राणि यस्य स  
 तथा । त्रिलोकवासिनाममीष्टदाता अभयलसितकरः सृष्टेः संहारकारी च ।

(२१) अत्रास्ते इति । अत्रैव पद्मे सा प्रसिद्धा लाकिनी आस्ते । कीदृशी ?  
 सर्व्वेषामेव शुभकरी । चतुर्भिर्बाहुभिरुज्ज्वलाङ्गी श्यामवर्णा पीतवस्त्राद्यैर्या नाना-

तस्योद्ध्वं हृदि पङ्कजं सुललितं बन्धूककान्त्युज्ज्वलं  
काद्यैर्द्रादशवर्णकैरुपहितं सिन्दूररागान्वितैः ।  
नाम्नाऽनाहतसंज्ञकं सुरतरुं वाच्छातिरिक्तप्रदं  
वायोर्मण्डलमत्र धूमसदृशं षट्कोणशोभान्वितम् ॥

नीलां देवीं त्रिवक्त्रां त्रिनयनलसितां दंष्ट्रिणीमुग्ररूपां  
वज्रं शक्तिं दधानामभयवरकरां दक्षवामे क्रमेण ।  
ध्यात्वा नाभिस्थपद्मे दशदलविलसत्कर्णिके लाकिनीं तां  
मांसस्थां<sup>१</sup> गौरभक्तोत्सुकहृदयवतीं चिन्तयेत् साधकेन्द्रः ॥

नाभिपद्मचिन्तनफलमाह ध्यात्वैतदित्यादि । नाभिपद्मं मणिपूराख्यम् ।  
“तत्पद्मं मणिवद्विभ्रं मणिपूरं तथोच्यते” इति गौतमीयात् ।  
अन्यत् स्पष्टम् ॥ २१ ॥

तदयं महावाक्यार्थनिर्णयः । नाभिपद्मं मेघवर्णदशदलं तद्वलेषु  
नीलाभसविन्दु ड ढ ण त थ द ध न प फ इति दशवर्णयुक्तं । तत्कर्णिकायां  
त्रिकोणाकारं त्रिकोणवहिः स्वस्तिकायुक्तं रक्तवर्णं वह्निमण्डलम् । तन्मध्ये रं इति  
वह्निबीजं रक्तवर्णं मेषाधिरूढं चतुर्भुजं वज्रशक्तिवराभयधरम् । तत्कोडे  
रुद्रः वृषारूढो रक्तवर्णो द्विभुजो वराभयधारी भस्मलेपनशुक्लाभरणाभ्यां  
शुक्लीकृतदेहः वृद्धरूपः । पद्मकर्णिकायां रक्तपद्मोपरि लाकिनीशक्तिः नीलवर्णा  
त्रिवक्त्रा त्रिनेत्रा चतुर्भुजा वज्रशक्त्यभयवरकरा घोरदंष्ट्रा रक्तयुक्तखेचराक्षमां-  
साभिलाषिणीति ॥ इति तृतीयप्रकरणम् ॥ \* ॥

हृदि पङ्कजं निरूपयति तस्योद्ध्वं इत्यादि षड्भिः । हृदि पङ्कजमिति ।  
एवम्भूतं पङ्कजं हृदि ध्यायेदिति क्रियाध्याहारेणान्वयः । सुललितं सुस्निग्ध-

विरचना तथा अलङ्कृता । मत्तं चित्तं यस्याः सा तथा । एतन्नाभिपद्मं मणिपूरकाख्यं  
ध्यात्वा इत्यर्थः । संहारपालने च प्रभवति समर्थो भवति । तस्याननाब्जे सततमेव  
वाणी विलसति । कीदृशी ? ज्ञानसमूहसंप्राप्तिः एतेन ब्रह्मविष्णुशिवतुल्यो भवतीत्यर्थः ।

(२२) तस्योद्ध्वं इति । तस्य पद्मस्य ऊर्ध्वं हृदि सुललितं मनोरमं नाम्ना  
अनाहतसंज्ञकं पद्ममास्ते । कीदृशम् ? बन्धूककान्तवदुज्ज्वलं सिन्दूरराग इव

<sup>१</sup> ‘मांसांशीं गौररक्तासृक्’ इति पाठान्तरम् ।



तन्मध्ये पवनाक्षरञ्च मधुरं धूमावलीधूसरं  
 ध्यायेत्पाणिचतुष्टयेन लसितं कृष्णाधिरूढं परम् ।  
 तन्मध्ये करुणानिधानममलं हंसाभमीशाभिधं  
 पाणिभ्यामभयं वरञ्च विदधल्लोकलयाणा-  
 मपि ॥ २३ ॥

मित्यर्थः । काद्यैरिति । क ख ग घ ङ च छ ज झ ञ ट ठ इति द्वादश-  
 वर्णकैरिति बोध्यम् । तैरुपहितं युक्तमित्यर्थः । नाम्नानाहतसंज्ञकमिति ।

शब्दब्रह्ममयः शब्दोऽनाहतस्तत्र दृश्यते ।

अनाहताख्यं पद्मं तत् मुनिभिः परिकीर्तितम् ॥

इति वचनादनाहतनामपद्ममिति तात्पर्यम् । यतः सुरतरुं कल्पतरुस्वरूप-  
 मतो वाञ्छातिरिक्तफलप्रदमिति हेतुगर्भविशेषणमिति भावः । तत्पद्मकर्णिकायां  
 वायुमण्डलस्थितिमाह वायोरिति ॥ २२ ॥

वायुमण्डलमध्ये वायुबीजमाह तन्मध्य इति । पवनाक्षरं यं इति बीजं  
 मधुरं मनोहरम् । धूमावलीधूसरमिति धूमश्रेण्यावृतदेहत्वात् धूमधूमवर्णमिति  
 भावः । कृष्णाधिरूढमिति कृष्णसाराधिरूढमित्यर्थः । वरुणहस्ते पाशदर्शनादत्र  
 वायुहस्तेऽङ्कुशो ध्येयः । वायुबीजमध्ये ईशस्थितिमाह तन्मध्य इति स्पष्टम् ।  
 सर्वत्र शिवस्य त्रिनेत्रं शिवस्य त्रिनेत्रत्वादयं त्रिनेत्रः । एवं “त्रैवेयाङ्गदहारनू-

अश्रितैः प्रातैः ककाराद्यैः ठकारान्तैर्द्वादशसंख्यकवर्णैर्द्वैलमध्यवर्त्तिभिरुपशोभितम् ।  
 पुनः कीदृशम् ? सुरतरुः कल्पवृक्षस्तत्तुल्यं अतो वाञ्छातिरिक्तप्रदं वाञ्छितस्याप्य-  
 त्तिददातीति तत्तथा । अयम्भावः—कल्पवृक्षाः पूर्णवाञ्छितफलदातारः, अयन्तु  
 तदतिरिक्तं मोक्षं फलञ्च ददातीत्यर्थः । अत्रैव मण्डले वायोर्मण्डलं विद्यते । कीदृशम् ?  
 धूमसदृशम् । पुनः कीदृशम् ? षट्कोणकोणस्य या शोभा तथा अन्वितम् ।  
 [एतन्मते “सिन्दूररगाश्रितैः” इति पाठः ।]

(२३) तन्मध्ये इति । तस्य मण्डलस्य मध्ये पवनाक्षरं वायुबीजम् ।  
 अक्षरपदेन बीजमुच्यते । एतत् प्रकारं यस्य मण्डलं तस्यैव बीजमिति दृष्टत्वात् ।



अत्रास्ते खलु काकिनी नवतडित्पीता त्रिनेत्रा शुभा  
सर्वालङ्कारणान्विता हितकरी सम्यग् जनानां  
मुदा ।

हस्तैः पाशकपालशोभनवरान् संबिभ्रती चाभयं  
मत्ता पूर्णसुधारसार्द्रहृदया कङ्कालमाला-

धरा ॥ २४ ॥

पुरयुतं क्षौमाम्बरं चिन्तयेत् ” इत्यादिकर्मान्तरोक्तध्यानप्राप्तक्षौमाम्बरत्वमीशस्य ।  
एवं “कान्तं कान्तशशाङ्गकोटिकिरणं प्रोद्यत्कपर्दोज्ज्वलम् ” । इति ॥ २३ ॥

अत्र कर्णिकायां काकिनीशक्तिस्थितिमाह अत्रास्ते इति । मत्ता  
अस्वभावस्था स्वलितभावा । पूर्णसुधारसार्द्रहृदयेति । पूर्णः सम्पूर्णः तृप्तिजनको  
यः सुधारसस्तेनार्द्रं परोपकाराभिमतकोमलं हृदयं चित्तं यस्या इत्यर्थः । यद्वा  
पूर्णः पूर्णानन्दजनको यः सहस्रदलकमलान्तर्विगलितपरमामृतरसस्तेनार्द्रं  
परमानन्दोत्कुलशिथिलं हृदयं यस्या इत्यर्थः । अन्यत् स्पष्टम् ।

कृष्णाम्बरपरीधानां नानाभरणभूषिताम् ।

ध्यायेत् शशिमुखीं नित्यां काकिनीं मन्त्रसिद्धये ॥

इति ध्यानप्राप्तकृष्णाम्बरत्वमस्या बोध्यम् ॥ २४ ॥

कीदृशम् ? मधुरं हृदयङ्गमम् । पुनः कीदृशम् ? दीपकलिकाकारजीवात्मसम्बन्धिनी  
या धूमावली तया धूसरम् । पाणिचतुष्टयेन लसितं कृष्णाजिनाधिरूढं परं प्रकृष्टञ्च  
एवम्भूतं बीजं ध्यायेत् । तत्र वायुमण्डले ईश एवाभिधा नाम यस्य एवम्भूतं  
शूलपाणेर्वपुरास्ते । कीदृशम् ? करुणावारिधिस्वरूपम् अमलं निर्मलं हंसाभं सूर्यं  
इव शोभा यस्य । पुनः कीदृशम् ? पाणिभ्यां कराभ्यां अभयं वरञ्च लोकत्र-  
याणामपि विदधत् । एतेन इयं मूर्तिः हस्तपादादिविशिष्टेति ।

(२४) अत्रास्ते इति । अत्रैव पद्मे खलु निश्चितं काकिनी देवी आस्ते ।  
नूतनविद्युदिव पीतवर्णा । त्रीणि नेत्राणि यस्याः सा । शुभाशुभदायिका, सर्वा-  
लङ्कारैरावृता, मुदा हर्षेण जनानां सम्यक्प्रकारेण हितकरी । चतुर्भिर्हस्तैः कपाल-  
शूलशोभनवरामयान् संबिभ्रती । मत्ता उन्मत्ता, कङ्कालमालाधरा अस्थिमाल्यधरा ।

एतन्नीरजकर्णिकान्तरलसच्छक्तिस्रिकोणाभिधा  
 विद्युत्कोटिसमानकोमलवपुः सास्ते तदन्तर्गतः ।  
 बाणाख्यः शिवलिङ्गकोऽपि कनकाकाराङ्गरागोज्ज्वलो  
 मौलौ सूक्ष्मविभेदयुङ्मणिरिव प्रोच्छास-  
 लक्ष्म्यालयः ॥ २५ ॥

एतत्पद्मकर्णिकामध्ये त्रिकोणं निरूपयति एतदिति । त्रिकोणाभिधा  
 त्रिकोणाकारा शक्तिरित्यनेन त्रिकोणस्याधोमुखत्वं ज्ञापितम् । सा आस्ते इत्यन्वयः ।  
 एतत्त्रिकोणं वायुबीजस्याधोदेशे ।

तदाहान्यत्र—तत्कोटि ईशं तदधश्चिकोणे बाणलिङ्गकम् ॥ इति ॥  
 बाणाख्यलिङ्गं विशेषयति मौलौ सूक्ष्मविभेदयुगिति । शिवलिङ्गमस्तकेऽर्द्ध-  
 चन्द्रबिन्दुयोगात् तद्विन्दुमध्ये शून्यरूपो विभेदश्छिद्रं तेन युक्त इत्यर्थः । तदाह

त्रिकोणान्तर्बाणलिङ्गं कनकाभरणैर्युतम् ।

चन्द्रार्द्धमस्तकं देवं मध्ये रक्ताम्बुजं परम् ॥ इति ॥

मध्ये रक्ताम्बुजमिति हृत्पद्मस्य कर्णिकाधोदेशे ऊर्ध्वमुखरक्तवर्णाष्टदलपद्ममित्यर्थः ।  
 एतत्पद्मोपरि मानसपूजा कार्या ।

तदुक्तं यथा—

तन्मध्येऽष्टदलं रक्तं तत्र कल्पतरुं तथा ।

इष्टदेवासनं चारुचन्द्रातपविराजितम् ॥

(२५) एतन्नीरज इति । एतत्पद्मकर्णिकान्तरप्रकाशात् त्रिकोणाभिधा  
 शक्तिरास्ते । प्रसिद्धत्वात्सेति । तदन्तर्गता सती आस्ते इति सम्बन्धः । यद्वा स  
 एव शिवः अन्तर्गतो यस्याः सा तथा । तस्याः शक्तेः मौलावुपरि बाणाख्यः  
 शिवलिङ्गकः समास्ते । स्वर्णाकारेणाङ्गरागेणोज्ज्वलः सूक्ष्मरूपेण विशेषभेदं  
 युनक्तीति । एवम्भूतो मणिरिव । पुनः कीदृशः ? प्रोद्दामलक्ष्म्यालयः सूक्ष्मभेदकत्वात्  
 तस्याः शक्तेरेव प्रकृष्टोद्दामश्रियः तत्रालय इति । [अत्र मते “प्रोद्दामलक्ष्म्या-  
 लयः” पाठः] ।



ध्यायेद्यो हृदि पङ्कजं सुरतरुं शर्वस्य पीठालयं  
 देवस्यानिलहीनदीपकलिकाहंसेन संशोभितम् ।  
 भानोर्मण्डलमण्डितान्तरलसत्किञ्चलकशोभाधरं  
 वाचामीश्वर ईश्वरोऽपि जगतां रक्षाविनाशे  
 क्षमः ॥ २६ ॥

तथा—

नानापुष्पफलैर्युक्तं मञ्जुवाक्पक्षिशोभितम् ।

इत्याद्यभिधाय

तत्र ध्यायेदिष्टदेवं तत्तत्कल्पोक्तमार्गतः ॥ इति ॥

अलं विस्तरेण प्रकृतमनुसरामः । बाणलिङ्गमस्तके बिन्दुप्रकाशदृष्टान्तमाह  
 मणिरिवेति । यथा सरन्ध्रमणिप्रकाशस्तथा शिवलिङ्गोपरि बिन्दुप्रकाश  
 इति भावः । प्रोलासलक्ष्मद्यालय इति प्रोलासः कामोद्गमः तच्छोभायुक्त  
 इत्यर्थः ॥ २५ ॥

हृत्पद्मचिन्तनफलमाह ध्यायेदित्यादिद्वाभ्याम् । अस्यार्थः यो जनो हृदि  
 पङ्कजं ध्यायेत् स जनो वाचामीश्वरो बृहस्पतिसमो भवति एवं सर्वत्र ईश्वर  
 इत्यादिप्रथमान्तेन भवति क्रियान्वयो बोध्यः ।

अत्र पद्मकर्णिकायां हंसरूपजीवात्मस्थितिमाह अनिलहीनदीपकलिका-  
 हंसेन संशोभितमिति । वायुरहिता या दीपकलिका तत्सदृशहंसेन संशोभित-  
 मित्यर्थः । ततश्च पद्मकर्णिकायां वाताहतिरहितस्थिरतरदीपशिखाकारहंसरूपः  
 जीवात्मा वर्तते इति भावः ।

(२६) ध्यायेदिति । य एतत् पद्मं कल्पवृक्षतुल्यं हृदि ध्यायेत् सः  
 एवमेवम्भवति । वाचामीश्वरः बृहस्पतितुल्यः जगतामीश्वरः रक्षाविनाशक्षमश्च अर्थात्  
 जगताम् । पद्मं कीदृशं ? शर्वस्य देवस्य पीठालयम् । पुनः कीदृशं ? अनिलहीनदीप-  
 कलिकारूपहंसेनात्मना संशोभितम् । भानोर्मण्डलेन मण्डिते अन्तरे लसन्प्रकाशमानः  
 केसरशोभाभावो यस्य तत्तथा ।



योगीशो भवति प्रियात् प्रियतमः कान्ताकुलस्यानिशं  
 ज्ञानीशोऽपि कृती जितेन्द्रियगणो ध्यानावधानक्षमः ।  
 गवैः पद्यपदादिभिश्च सततं काव्याम्बुधारावहो  
 लक्ष्मीरङ्गणदैवतः परपुरे शक्तः प्रवेष्टुं क्षणात् ॥२७॥

एतत्कर्णिकायां सूर्यमण्डलस्थितिं ज्ञापयति । भानोर्मण्डलमण्डि-  
 तान्तरलसत्किञ्जल्कशोभाधरमिति । भानोर्मण्डलेन मण्डिता भूषिता ये  
 अन्तरलसन्तः कर्णिकामध्ये प्रकाशमानाः किञ्जल्काः केसराः अथवा याः  
 किञ्जल्कशोभास्ता धारयतीत्यर्थः । अत्र भानुमण्डलमण्डितत्वं किञ्जल्कविशेषणं  
 नत्वन्तरविशेषणं तथात्वे सर्वस्मिन् पद्मे किञ्जल्कशोभाधरत्वादत्र विशेषोपादानं  
 व्यर्थं स्यात् । भानोर्मण्डलमण्डितत्वविशेषणविशिष्टत्वे तादृशविशिष्टकिञ्जल्का-  
 नामन्यत्रासत्त्वात् तदुपादानं सार्थकमिति । एवञ्च भानोर्मण्डलस्य कर्णिका-  
 रूपकत्वे तत्तेजसा सर्वेषां किञ्जल्कानां शोभाधिक्यरूपमण्डितत्वं सम्भवति न  
 त्वेकदेशस्थितत्वे ।

ततश्च तत्कर्णिकायामादौ कर्णिकाव्यापकं वायुमण्डलं तदुपरि तथा  
 सूर्यमण्डलम् तदुपरि वायुबीजत्रिकोणादिकं ध्येयम् । युक्तञ्चैतत् मानसार्चनायां  
 “मं वह्निमण्डलाय दशकलात्मने नमः” इत्यादिना पूजायाम् उपर्युपरिक्रमेण  
 वह्न्यर्कचन्द्रमण्डलस्थितिदर्शनात् दृष्टपरिकल्पनान्यायावतारात् । अलमति-  
 विस्तरेण ।

ईश्वर इति सृष्टिकर्ता इत्यर्थः । रक्षाविनाशे क्षमः स्थितिप्रलयकर्त्ता  
 इत्यर्थः । तेन स जनः सृष्टिस्थितिप्रलयकर्त्तेति तात्पर्यार्थः ॥ २६ ॥

योगीश इति । प्रियात् प्रियतमः कान्ताकुलस्येति योषिद्वर्गस्य  
 कर्मकुशलः । जितेन्द्रियगण इति जितेन्द्रियाणां मध्ये गण्यते तुल्यत्वेन गृह्यते

(२७) योगीश इति । एतत्पङ्कजध्यानपरो जनः एवम्भवति । योगीशः  
 कान्ताकुलस्य सर्वस्त्रीणां प्रियात् स्वामिनोऽपि प्रियतमो भवति । ज्ञानीशः कृती च

असावित्यर्थः । ध्यानावधानक्षमः ध्याने ब्रह्मचिन्तने अवधानाय स्थिरमनो-  
ऽभिनिवेशं कर्तुं क्षमः समर्थ इत्यर्थः । काव्याम्बुधारावह इति काव्यरूपाम्बूनां  
धारा अविच्छेदनिःसरणम् उह्यते धार्यते येन तादृशो भवतीति ।

लक्ष्मीरङ्गणदैवतः । विष्णुसदृश इत्यर्थः । यद्वा लक्ष्मीः सम्पत्तिः रङ्गणम्  
आनन्दानुभवः दैवम् अदृष्टं तत्समूहो दैवता जनतावत् ततश्च लक्ष्मीभीरङ्गणाय  
दैवता यस्येति बहुव्रीह्यर्थे णप्रत्ययेन तत्पदं सिद्धम् । अत एवोक्तम् ।

इह भुक्त्वा वरान् भोगानन्ते मुक्तिपदं व्रजेत् ॥ इति ॥

परपुरे शक्तः प्रवेष्टुं क्षणादिति दुर्गद्वारपालादिना दुर्गमीकृतायामपि परपुण्यां  
प्रवेष्टुं शक्तः प्रवेशकारणभूतादर्शनाकाशगमनादियोग्यतापन्नो भवतीत्यर्थः । अत्र  
केचित् दैवतमिति बिन्द्वन्तं पठित्वा यद्यपि जनविशेषणतया दैवतमित्यस्य पुंस्त्वं  
भवितुं पार्यते तथाप्यजहल्लिङ्गत्वात्पुंसकत्वमिति वदन्ति । तत्र “वृन्दारका  
दैवतानि पुंसि वा देवता स्त्रियाम्” इत्यमरकोशे दैवतशब्दस्य पुंनपुंसकत्वकथनात्  
दैवत इति विसर्गान्तपाठोऽपि साधुः । प्रदर्शितार्थे तु सुतरां तथेति ।  
स्पष्टमन्यत् ॥ २७ ॥ \* ॥

तदयं महावाक्यार्थनिर्णयः । हृत्पद्मं बन्धूकामं सिन्दूरामसबिन्दु  
क ख ग घ ङ च छ ज झ ञ ट ठ इति द्वादशवर्णयुक्तद्वादशदलम् ।  
तत्कर्णिकायां षट्कोणाकारवायुमण्डलं धूमाभम् । तदुपरि सूर्यमण्डलम् । तन्मध्ये  
विद्युत्कोटिनिभल्लिकोणम् । तदूर्ध्वे वायुवीजं कृष्णसाराधिरूढं धूमधूमाभं

भवति । जितं इन्द्रियं मनो येन स तथा । ध्यानेनावधाने क्षमो भवति । गद्यैः  
संस्कृतवाक्यैः पद्यपदादिभिः श्लोकादिप्रबन्धैः गद्यपद्यरूपाम्बुधारावहो भवति ।  
अत्यन्तवर्षणशीलः मेघरूपो भवति इति यावत् । लक्ष्मीतत्कुलदैवतमिति प्रशस्त-  
लक्ष्म्याश्रयः कुलश्रेष्ठश्च भवति इत्यर्थः । यद्वा लक्ष्मीविशिष्टा कुलदेवता यस्य सः तथा  
स सत्कुलीनो भवतीति यावत् । दैवतमिति स्वार्थे अण् । एवं सः क्षणादेव परपुरे  
अन्यशरीरे प्रवेष्टुं समर्थो भवति । कुमारीतन्त्रे परपुरप्रवेशस्याप्येतत्पद्मध्यानफलत्वे-  
नाभिधानात् । [एतन्मते “लक्ष्मीतत्कुलदैवतम्” इति पाठः] ।



विशुद्धाख्यं कण्ठे सरसिजममलं धूमधूम्रावभासं  
 स्वरैः सर्वैः शोणैर्दलपरिलसितैर्दीपितं दीप्तबुद्धेः ।  
 समास्ते पूर्णेन्दुप्रथिततमनभोमण्डलं वृत्तरूपं  
 हिमछायानागोपरि लसिततनोः शुक्ल-  
 वर्णाम्बरस्य ॥ २८ ॥

चतुर्भुजम् अङ्कुशहस्तम् । तत्क्रोडे हंसाभ ईशः द्विभुजः वरामयकरः त्रिनेत्रः ।  
 अत्र कर्णिकायां रक्तपद्मोपरि काकिनी शक्तिः पीतवर्णा चतुर्भुजा पाशकपाल-  
 वरामयकरा पीतवस्त्रा सर्वालङ्करणान्विता सुधाद्रहदया कङ्कालमालाधरा ।  
 मध्यत्रिकोणे बाणलिङ्गशिवः अर्द्धचन्द्रविन्दुरूपमस्तकः स्वर्णवर्णः कामोद्गमोलसितः ।  
 तदधः स्थिरतरदीपकलिकाकारहंसरूपी जीवात्मा । एतत्कर्णिकाधोरक्तवर्णोर्द्ध-  
 मुखाष्टदलपद्मम् । तत्र कल्पवृक्षरत्नवेदीचन्द्रातपपताकाद्यलङ्कृतं मानस-  
 पूजास्थानम् ॥ इति चतुर्थप्रकरणम् ॥ \* ॥

इदानीं कण्ठदेशे विशुद्धचक्रं निरूपयति विशुद्धाख्यमित्यादिचतुर्भिः ।  
 विशुद्धाख्यमिति ।

विशुद्धिं तनुते यस्माज्जीवस्य हंसलोकनात् ।

विशुद्धं पद्ममाख्यातम् आकाशाख्यं महत् परम् ॥ इति ॥

(२८) विशुद्धाख्यमिति । अन्यत् निर्मलं विशुद्धाख्यं पद्मं कण्ठे आस्ते ।  
 किम्भूतं ? धूम्रेण या धूम्राभा तस्या इव शुतिर्यस्य तत्तथा । पुनः कीदृशं ? सर्वैः  
 षोडशस्वरै रक्ताकारैर्दलैः परिलसितैर्दीपितं प्रकाशितम् । दीप्तबुद्धेर्दीपाकारबुद्धेर्जनस्य  
 ज्ञानविषयी भवतीत्यर्थः । तत्रैव पद्मे शुक्लवर्णाम्बरधरस्य विष्णोः पूर्णेन्दुरिव प्रथिततमं  
 ख्यातं नभोमण्डलं समास्ते । यद्वा पूर्णेन्दुना ख्याततमम् । “वियद्विष्णुपदम्”  
 इत्यमरः । विष्णोः किम्भूतस्य ? हिमवर्णाभकान्तिर्विभा यस्य एवम्भूतस्य  
 नागस्योपरि लसिता तनुर्यस्य ।



अस्यार्थः कण्ठे विशुद्धाख्यं विशुद्धनामकं सरसिजं समास्ते इत्यन्वयः । पञ्च विशेषयति अमलमिति तेजोमयत्वात् मलरहितमित्यर्थः । स्वरैः सर्वैः अकारादिविसर्गान्तैः षोडशस्वरैर्दीप्तबुद्धेः निरन्तरयोगाभ्यासेन विषयानुरागरूपमलरहितत्वेन प्रकाशितबुद्धेः साधकस्य सम्बन्धे दीपितं प्रकाशितमित्यर्थः । स्वरैः कीदृशैः ? दलपरिलसितैरिति । एतेन स्वराणां षोडशत्वादेतत् पञ्चं षोडशदलमिति सूचितम् ।

व्यक्तमाहान्यत्र—

तदूर्द्ध्वं षोडशदलं पङ्कजं धूम्रवर्णकम् ।

युक्तं शोणैः षोडशभिः स्वरैर्विन्दुविभूषितैः ।

आरक्तकिञ्चलकयुतं व्योममण्डलमण्डितम् ॥ इति ॥

तथा पूर्वेन्दुप्रथिततमनभोमण्डलं पूर्णचन्द्रमण्डलवत् सम्पूर्णं शुक्लवर्णञ्च अत एव “तत्तद्भूतसमाभानि मण्डलानि विदुर्बुधा” इति शारदोक्तवचनेन मण्डलानां तत्तद्दैवतभूतसमानवर्णविधानात् नभसः शुक्लवर्णत्वात्तन्मण्डलस्यापि शुक्लवर्णत्वं प्रतीयते । नभोमण्डलं वृत्तरूपं समास्ते एतत्पञ्चकर्णिकायामिति शेषः । शुक्लवर्णाम्बरस्येति नभोमण्डलस्य मध्ये शुक्लवर्णस्याम्बरस्याकाशस्याङ्के “सदा-पूर्वो देवः शिव इति च समाख्यानसिद्धः” सदाशिवनाम्ना ख्यातो देवः सततं निवसतीति द्वितीयश्लोकेनान्वयः । अम्बरस्य कीदृशस्य ? हिमच्छायानागोपरि लसिततनोः हिमच्छायया नागः हिमच्छायानागः इति तृतीयान्ततत्पुरुषेण हिमोपमाविशिष्टनाग इत्यर्थः । यद्वा हिमच्छायानुल्लो नाग इति शाकपार्थि-वादित्वात् मध्यपदलोपे तत्पदसिद्ध्या शुक्लवर्णनाग इत्यर्थः ।

अत्र नागो हस्ती व्यक्तमाह भूतशुद्धौ—

तदन्तर्व्योमवीजञ्च शुक्लं हैमगजस्थितम् ॥ इति ॥

हैमेति हिमस्यायमितीदमर्थतद्धितप्रत्ययेन हैमगजः शुक्लहस्ती इत्यर्थः । ततश्च शुक्लहस्त्युपरि परिलसिता प्रकाशमाना तदुच्यस्य तादृशस्येत्यर्थः ॥ २८ ॥

भुजैः पाशाभीत्यङ्कुशवरलसितैः शोभिताङ्गस्य तस्य  
मनोरङ्गे नित्यं निवसति गिरिजाभिन्नदेहो  
हिमाभः ।

त्रिनेत्रः पञ्चास्यो ललितदशभुजो व्याघ्रचर्माम्ब-  
राढ्यः

सदापूठ्वो देवः शिव इति च समाख्यानसिद्धः  
प्रसिद्धः ॥ २९ ॥

भुजैरिति । पुनः कीदृशस्य ? भुजैः पाशाभीत्यङ्कुशवरलसितैः  
शोभिताङ्गस्येति पाशाङ्कुशवरामयहस्तस्येति फलितार्थः । पुनः कीदृशस्य ?  
मनोरिति । हं इत्याकाशबीजं तदात्मकस्येत्यर्थः । तेनात्र कर्णिकान्तरे नभोबीजं  
स्थितं तत्तु उक्तरूपेण चिन्तनीयमिति तात्पर्यम् ।

सदाशिवं विशेषयति गिरिजाभिन्नदेह इति अर्द्धनारीश्वर इत्यर्थः ।  
हिमाभः शुक्लवर्णः ततश्चार्द्धनारीश्वरत्वाद्द्वामार्द्धदेहं सुवर्णभं दक्षिणार्द्धं शुक्लम् इति ।

व्यक्तमाह —

शुक्लाम्बरेण संवीतं तत्र देवं सदाशिवम् ।

गिरिजाभिन्नदेहार्द्धं रौप्यहैमशरीरकम् ॥ इति ॥

तत्र नभोबीजक्रोडे इत्यर्थः । तथा सदा सुधास्राविचन्द्रमसः कलाधोमुखान्वितम्  
इति ।

(२९) भुजैरिति । तस्य विष्णोर्मनोरङ्गे बीजाकारमूर्तेरङ्के पञ्चास्यः शिवो  
निवसति नित्यमेव । तस्य किम्भूतस्य ? पाशाभीत्यङ्कुशपरिलसितभुजैः शोभि-  
ताङ्गस्य । शिवः किम्भूतः ? गिरिजया पार्वत्याऽभिन्नो देहो यस्य हरगौरीमूर्ति-  
रित्यर्थः । पुनः कीदृशः ? हिमस्येव शोभा यस्य । त्रिनेत्रः मनोज्ञा दशभुजा यस्य  
स तथा । व्याघ्रचर्माम्बरैर्युक्तः । यद्वा व्याघ्रचर्मणा साम्बरेण च युक्तः  
हरगौर्यात्मकत्वात् सदाशिव इति समाख्यानसिद्धः नित्यस्वरूपप्रसिद्धः योगिनां  
मनसि प्रकाशः ।



सुधासिन्धोः शुद्धा निवसति कमले शाकिनी पीतवस्त्रा  
शरं चापं पाशं सृणिमपि दधती हस्तपद्मैश्चतुर्भिः ।  
सुधांशोः सम्पूर्णं शशपरिरहितं मण्डलं कर्णिकायां  
महामौक्षद्वारं श्रियमभिमतशीलस्य शुद्धेन्द्रियस्य ॥

निर्व्वाणतन्त्रे विशुद्धचक्राधिकारे—

यन्त्रमध्ये च वृषभं महासिंहासनं ततः<sup>१</sup> ।  
तस्योपरि सदागौरी दक्षभागे सदाशिवः ॥  
त्रिनेत्रः पञ्चवक्त्रश्च प्रतिवक्त्रे त्रिलोचनम् ।  
विभूतिभूषिताङ्गश्च रजताचलसोदरः ।  
व्याघ्रचर्मधरो देवः फणिमालाविभूषितः ॥ इत्यादि ॥

“तस्योपरि सदागौरी” इति शिवस्यार्द्धाङ्गरूपेण स्थितेति ।

व्यक्तमाह तत्रैव—

या गौरी लोकमाता च शम्भोरर्द्धाङ्गहारिणी ॥ इति ॥  
ललितदशभुज इति । लावण्येन प्रशंसितदशहस्तयुक्त इत्यर्थः ।  
अत्र देवस्य दशभुजेष्वस्त्रविशेषानभिधानात्—  
शूलं टङ्ककृपाणवज्रदहनान्नागेन्द्रघण्टाङ्कुशान्  
पाशाभीतिकरं दधानममिताकल्पोज्ज्वलाङ्गं भजे ।

इति ध्यानान्तरे यान्यस्त्राण्युक्तानि तान्यस्य भुजेषु चिन्तनीयानीति ध्येयम् ।  
प्रसिद्ध इति प्राधान्येन ख्यात इत्यर्थः । अन्यत् सुगमम् ॥ २९ ॥

एतत्पद्मकर्णिकायां शाकिनीशक्तिस्थितिमाह सुधासिन्धोरित्यादि ।  
कमले विशुद्धचक्रकर्णिकायां शाकिनीनाम्नी शक्तिर्निवसति इत्यन्वयः । तां

(३०) सुधासिन्धोरिति । तत्र कमले पीतवस्त्रा शाकिनी निवसति । कीदृशी ?  
सुधासिन्धोश्चन्द्रात् शुद्धसम्बन्धीययाऽमृतधारया शुद्धा इति यावत् । चतुर्भिर्हस्तपद्मैः

<sup>१</sup> सिंहाद्धदेहकम् इति वा.



विशेषयति सुधासिन्धोः शुद्धा इति । सुधासमुद्रसदृशशुक्लवर्णा । तथाच यथा सुधासिन्धोरमृतमयसुशीतलशुक्लत्वं तथा ज्योतिःस्वरूपायाः शाकिन्या उत्तापरहितशुक्लकिरण इति भावः ।

ध्यानान्तरे शाकिनीं विशेषयति—

देवीं ज्योतिःस्वरूपां त्रिनयनलसितां पञ्चवक्त्राभिरामां

हस्तैः पद्मैश्च पाशं सृणिमपि दधतीं पुस्तकं ज्ञानमुद्राम् ।

ध्यायेत् कण्ठस्थपद्मे निखिलपशुजनोन्मादिनीमस्थिसंस्थां

दुग्धान्ने<sup>१</sup> प्रीतियुक्तां मधुमदमुदितां शाकिनीं साधकेन्द्रः ॥ इति ॥

ज्योतिःस्वरूपां ज्योतिषां स्वभावतः शुक्लवर्णत्वेनेयं शुक्लवर्णा । अत्र ध्यानद्वये द्विविधास्त्रदर्शनादिच्छया विकल्पः । इयं देवी कर्णिकान्तश्चन्द्रमण्डले वर्तते ।

तदाह प्रेमयोगतरङ्गिण्याम्—

तत्रास्ते शाकिनी शक्तिः सुधांशोर्म्मण्डले शुभे ॥ इति ॥

एतत्कर्णिकायां सुधांशोश्चन्द्रस्य शशपरिरहितं निष्कलङ्कं सम्पूर्णं मण्डलमपि विलसतीति पूर्वक्रियायामन्वयः । मण्डलं विशेषणेन प्रशंसति महामोक्षेत्यादि । एतन्मण्डलं शुद्धेन्द्रियस्य जितेन्द्रियस्य महामोक्षद्वारं निर्व्वाणमुक्तिमाहुः । एतच्चिन्तनादियोगमार्गमवलम्ब्य मुक्तिमाप्नोतीति भावः । श्रियमभिमतशीलस्येति । श्रियं योगलक्ष्मीमभिमन्यते आकाङ्क्षतीति श्रियमभिमतम् । तादृशं शीलं स्वभावो यस्य तद्रूपस्य शुद्धेन्द्रियस्येति विशिष्टार्थः । अत्र कर्णिकायां चन्द्रमण्डलादिस्थितिप्रकारस्तु आदौ कर्णिकान्तर्नभोमण्डलं तन्मध्ये त्रिकोणं तदन्तश्चन्द्रमण्डलं तन्मध्ये नभोबीजादिकमिति ।

शरं चापं पाशं सृणिमपि दधतीं तस्य पद्मस्य कर्णिकायां सुधांशोश्चन्द्रस्य शशपरिरहितं सम्पूर्णमण्डलम् आस्ते । कीदृशम् ? मोक्षद्वारं निर्व्वाणमुक्तिद्वारम् । पुनः कीदृशम् ? उल्वणबुद्धिशीलस्य जितेन्द्रियस्य श्रियं दधानम् इत्यर्थः ।

<sup>१</sup> 'मुद्धान्ने' इति पाठान्तरम् ।

इह स्थाने चित्तं निरवधि विनिधायात्मसम्पूर्णयोगः  
कविर्वाग्मी ज्ञानी स भवति नितरां साधकः

शान्तचेताः ।

त्रिकालानां दर्शी सकलहितकरो रोगशोकप्रमुक्त-  
श्चिरञ्जीवी जीवी निरवधिविपदां ध्वंसहंस-

प्रकाशः ॥ ३१ ॥

तद्यथा—

कर्णिकायां त्रिकोणस्थं पूर्णचन्द्रन्तु चिन्तयेत् ।

हैमाभं गजमारूढमाकाशं तत्र चिन्तयेत् ॥

शुक्लाम्बरेण संवीतं तत्र देवः सदाशिवः ॥ इति ॥

शुक्लाम्बरेण संवीतमाकाशमिति ॥ ३० ॥

विशुद्धचक्रचिन्तनफलमाह इह स्थाने इति । आत्मसम्पूर्णयोग इति  
आत्मनि ब्रह्मणि सम्पूर्णो सर्वव्यापकत्वेन परिपूर्णो योगो ज्ञानं यस्य तादृशः ।  
आत्मसम्पूर्णयोग इति पाठे आत्तः प्राप्तः सम्पूर्णयोगो येनेत्यर्थः । अत एवोक्तं  
श्रीमदाचार्येण—“पूर्णबोधात्मना तिष्ठेत् पूर्णचलसमुद्रवत्” इति । ततश्च  
यः साधक इह स्थाने निरवधि चित्तं विनिधाय आत्मसम्पूर्णयोगो भवति, स  
ज्ञानी उपदेशं विना सर्वशास्त्रार्थवेत्ता शान्तचित्तः शान्तिगुणावलम्बितः ।

दया भूतेष्वलोलुप्त्वं मार्दवं ह्रीरचापलम् ।

तेजः क्षमा धृतिः शौचमद्रोहोऽनभिमानिता ॥

इत्यादिगुणोपहितचित्त इति यावत् । त्रिकालानां दर्शीति । अत्र केचित्  
ज्ञानलक्षणात्मकाः लौकिकसन्निकर्षरूपयोगधर्मेण सर्वं पश्यन्तीति । अन्ये तु

(३१) इह स्थाने इति । इह विशुद्धे पद्मे चित्तं यो निदध्यात् तस्य सम्पूर्ण-  
योगविषये ज्ञानं भवतोत्यर्थः । अथवा तत्सर्वमेव सम्पूर्णयोगत्वेनोपदिष्टं तदेवाह  
क्रमेण । कविः स जनः कविर्वाग्मीत्यादि । निरवधि नित्यमेव विपत्प्राप्तानां त्राणे  
सूर्य इव तेजस्वी भवति ।



आज्ञानामाम्बुजन्तद्धिमकरसदृशं ध्यानधामप्रकाशं  
हक्षाभ्यां वै कलाभ्यां परिलसितवपुर्नेत्रपत्रं सुशुभ्रम् ।  
तन्मध्ये हाकिनी सा शशिसमधवला वक्त्रषट्कं दधाना  
विद्यां मुद्रां कपालं डमरु जपवटीं बिभ्रती शुद्धचित्ता ॥

तादृशजनस्यात्मप्रत्यक्षे तत्र भासमानसर्व्वप्रमेयवस्तूनां प्रत्यक्षो भवतीति वदन्ति ।  
रोगशोकप्रमुक्तः सिद्धमन्त्रत्वादोगमुक्तश्चिरञ्जीवी छिन्नमायापाशत्वात् शोकरहित  
इत्यर्थः । स जीवी जनः नितरामतिशयकविर्भवति । एवं सर्व्वत्र भवति क्रियान्वयः ।  
निरवधिविपदां ध्वंस इति । अवधिः सीमा तद्रहितविपन्निरवधिविपत् आदिना  
पापपुण्यरूपकर्मबन्धे नानाविपत्तिरिति यावत् । तेषां ध्वंसाय विपत्तिप्रागभावा-  
समानकालीनविपत्तिनाशाय फलतो मोक्षाय । हंसस्य सहस्रदलकमलकर्णिकान्त-  
र्गतहंसरूपान्तरात्मनः प्रकाशो यस्य तादृशो भवतीति । स्पष्टमन्यत् ॥ ३१ ॥ \* ॥

तदयं महावाक्यार्थनिर्णयः । कण्ठमूले विशुद्धचक्रं षोडशदलं धूम-  
धूमरूपम् आरक्तकेसरं रक्तवर्णसबिन्दुकषोडशस्वरयुक्तम् । कर्णिकायां नमोमण्डलं  
वृत्तरूपं शुक्लवर्णम् । तन्मध्ये त्रिकोणं तत्र चन्द्रमण्डलम् । तदुपरि हं इति  
नमोबीजं शुक्लवर्णं शुक्लाम्बरपरीधानं शुक्लगजारूढं चतुर्भुजं पाशाङ्कुशवराभयधरम् ।  
तत्क्रोडे वृषभोपरि स्थितमहासिंहासने सदाशिवः अर्द्धनारीश्वरत्वादूर्द्धाङ्गसुवर्णा-  
भार्द्धाङ्गशुक्लाभः पञ्चवक्त्रः त्रिनेत्रः दशभुजः शूलटङ्कखड्गवज्रदहननागेन्द्र-  
घण्टाङ्कुशपाशाभययुक्तदशहस्तः व्याघ्रचर्माम्बरः भस्मलिससर्वाङ्गः नागहार-  
शोभितः सुधास्राव्यधोमुखार्द्धचन्द्रशेखरः । एतत्कर्णिकायां चन्द्रमण्डलमध्ये  
अस्थ्युपरि स्थिता शाकिनी शक्तिः शुक्लवर्णा चतुर्भुजा पाशाङ्कुशधनुःशरकरा-  
पीताम्बरा पञ्चवक्त्रा त्रिनेत्रेति ॥ इति पञ्चमप्रकरणम् ॥ \* ॥

इदानीं भ्रूमध्यस्थिताज्ञाचक्रं निरूपयति आज्ञानामाम्बुजमित्यादि  
सप्तभिः । “आज्ञासंक्रमणं तत्र गुरोराज्ञेति कीर्तितम्” । आज्ञानामेति अत्र

(३२) आज्ञा इति । तत्प्रसिद्धं भ्रूमध्ये आज्ञानाम पद्मम् आस्ते । कीदृशम् ?  
हिमकरसदृशम् अतः प्रशस्तशुभ्रं ध्यानधामनि प्रकाशो यस्य तत् । हकारक्षकारो-



गुरोराज्ञासंक्रमणादाज्ञानाम् । ततश्च तन्नामकं तत्प्रसिद्धमम्बुजमास्ते इति क्रियाध्याहारेणान्वयः । एतत् पद्मं भ्रूमध्ये स्थितम् ।

तद्यथा—

तालुकण्ठं प्रविश्योर्द्ध्वं भ्रूयुगान्ते सितं शुभम् ।

द्विदलं हक्षवर्णाभ्यां मनोऽधिष्ठितमम्बुजम् ॥ इति ॥

पद्मं विशेषयति हिमकरसदृशमिति । चन्द्रवच्छुक्लवर्णमित्यर्थः । तथा ध्यान-  
धामप्रकाशं ध्यानस्य धाम्ना तेजसा तेजोरूपशक्त्या प्रकाशो यस्येत्यर्थः । अत्र  
ध्यानशक्त्या धामवत् प्रकाशितावयवमित्यर्थः । वर्णानां कलाबीजत्वात्तत्र  
कलापदप्रयोगः । नेत्रपत्रं द्विदलम् । सुशुभम् इति हक्षाभ्यां सुशुभमित्यर्थः ।  
तथाच स्वभावशुभं हक्षवर्णयोगेनातिशुभमिति भावः । एतेन हक्षवर्णयोरपि  
शुक्लत्वं सूचितं शुक्लयोगेनैव शुक्लस्यातिशयसम्भवात् । यद्वा आज्ञाचक्रं हिम-  
करसदृशं चन्द्रस्यामृतमयशीतकिरणवत् शीतकिरणं तथा सुशुभम् । हक्षाभ्यां  
कर्बूरवर्णाभ्यामिति बोद्धव्यम् ।

तदाह ईश्वरकार्तिकेयसम्वादे—

आज्ञाचक्रं तदूर्द्ध्वं तु शुक्लं द्विदलमण्डितम् ।

कर्बूरहक्षलसितं मनोऽधिष्ठितरञ्जितम् ॥ इति ॥

एतत्कर्णिकायां हाकिनीशक्तिस्थितिमाह तन्मध्ये इति । सा हाकिनीनाम्नी  
प्रसिद्धा । विद्यां पुस्तकमुद्रां वराभयरूपां तेनास्या भुजेषु षड्विधायुधदर्शनात्  
षड्भुजेयम् । केचित्तु विद्यामुद्रामित्येकविभक्तयन्तं पठित्वा विद्यायै मुद्रां

पलक्षितदलाभ्यां परिलसितं वपुर्व्यस्य । कलाभ्यामिति केचित् पठन्ति । तन्मते  
हकारक्षकाररूपकलाभ्यां स्वरविशिष्टाभ्यामिति । पुनः कीदृशम् ? नेत्रपत्रं द्विपत्र-  
मित्यर्थः । एतत्पद्मे सा प्रसिद्धा हाकिनी निवसति । कीदृशी ? शशिसमधवलवर्णा  
षण्मुखी च । हस्तैः करणैरेतान् विभ्रती विद्याज्ञानमुद्राकपालडमरुजपवटीरिति ।  
शुद्धं चित्तं यस्याः सा तथा । [एतन्मते “कलाभ्याम्” इत्यत्र “दलाभ्याम्”  
इति पाठः ।]

एतत्पद्मान्तराले निवसति च मनः सूक्ष्मरूपं प्रसिद्धं  
यो नौ तत्कर्णिकायामितरशिवपदं लिङ्गचिह्न-  
प्रकाशम् ।

विद्युन्मालाविलासं परमकुलपदं ब्रह्मसूत्रप्रबोधं  
वेदानामादिबीजं स्थिरतरहृदयश्चिन्तयेत्तत्  
क्रमेण ॥ ३३ ॥

विद्यामुद्रां व्याख्यामुद्रामिति व्याख्याया अस्याश्चतुर्भुजत्वं वदन्ति । किन्तु  
नानापुस्तके पृथग्विभक्त्यन्तपाठो दृश्यते इति सुधीभिर्विवेच्यम् ।

ध्यानान्तरेण हाकिनीं विशेषयति—

<sup>१</sup>मज्जस्थां शुक्लवर्णीं डमरुकरयुतामक्षसूत्रं कपालं

विद्यां मुद्रां दधानां त्रिनयनविलसद्रक्तषड्वक्त्रयुक्ताम् ।

हारिद्रात्रे प्रसक्तां मधुमदमुदितां शुक्लमब्जं सुरूदां

देवीं देवेन्द्ररत्नाकरमधुमुदितां भावयेत् हाकिनीं ताम् ॥ इति ॥

स्मष्टमन्यत् ॥ ३२ ॥

एतत्पद्मे मनःस्थितिमाह एतत्पद्मान्तराले इति । सूक्ष्मरूपमतीन्द्रिय-  
मित्यर्थः । ननु मनसोऽतीन्द्रियत्वात् तत्सत्तायां किं प्रमाणमित्याह प्रसिद्धमिति ।  
अनादिपुरुषपरम्पराप्राप्तप्रत्यक्षकरणत्वेन प्रसिद्धम् ।

(३३) एतदिति । एतत्पद्मे सूक्ष्मरूपेण प्रसिद्धं मनो निवसति । तस्य  
पद्मकर्णिकायां या योनिः तस्यामितराख्यः शिव आस्ते तस्य स्थानमित्यर्थः ।  
लिङ्गचिह्नेन प्रकाशो यस्य । पुनः कीदृशम् ? विद्युन्माला इव प्रकाशो यस्य  
तत्तथा । परमञ्च तत् कुलश्चेति परमकुलं मूलाधारपदं तदेव पदं स्थानान्तरं यस्य ।  
ब्रह्मसूत्रस्य प्रबोधो यस्मात् । तन्मनोनिवासभूतं ब्रह्मनाडीवर्त्मस्थितानां सर्वेषामेव  
तस्मादेव ज्ञानं भवतीत्यर्थः ।

<sup>१</sup> चक्र इति पाठान्तरम्



तथा—

सङ्कल्पञ्च विकल्पञ्च कुर्वाणा तु मनो भवेत् ।

इत्यादिशास्त्रप्रमाणसिद्धञ्च । अत्र मानसस्थानं वक्ष्यमाणवेदादिवीजस्योद्धृष्टदेशे वक्ष्यमाणवचनात् ।

अतः परं शिवलिङ्गस्थितिमाह योनौ तत्कर्णिकायामिति कर्णिकान्त-  
स्त्रिकोणे इतरशिवपदं इतरनामकशिवरूपं वस्तु निवसतीति पूर्वक्रियान्वयः ।  
लिङ्गचिह्नप्रकाशं लिङ्गरूपेण भासमानमित्यर्थः ।

इदं लिङ्गं शुक्लवर्णं तदाह भूतशुद्धौ—

तदन्तःस्थेतरं लिङ्गं स्फटिकाभं त्रिलोचनम् ॥ इति ॥

लिङ्गं विशेषयति विद्युन्मालाविलासमिति ।

अत्र प्रणवस्थितिमाह परमेत्यादि । कर्णिकायां वेदादिवीजं प्रणवोऽपि  
वसतीत्यन्वयः । बीजं विशेषयति परमकुलपदमिति । कुलं शक्तिस्तदत्र त्रिकोणा-  
कारपदं स्थानं परमं विद्युदाकारादिना उत्कृष्टं कुलं पदं यस्य तादृशमित्यर्थः ।  
तथा च तद्वीजं त्रिकोणमध्यवर्तीति पर्यवस्यति ।

व्यक्तमाह—

कर्णिकायां त्रिकोणस्थमात्मानं प्रणवाकृतिम् ।

ज्वलद्दीपनिभञ्चोर्द्ध्वं नादरूपं मनोहरम् ।

बिन्दुर्भस्मकाररूपञ्च तदूर्द्ध्वं मानसालयः ॥ इति ॥

नन्वत्र परमकुलपदस्य प्रणवाधारत्वेनापृथक्त्वे—

मूलाधारं स्वाधिष्ठानं मणिपूरमनाहतम् ।

विशुद्धमाज्ञाचक्रञ्च बिन्दुर्भूयः कलापदम् ।

निबोधिका तथार्द्धेन्दुर्त्रादो नादान्त एव च ।

उन्मनी विष्णुवक्त्रञ्च ध्रुवमण्डलिकः शिवः ।

इत्येतत् षोडशाधारं कथितं योगिदुर्लभम् ॥



ध्यानात्मा साधकेन्द्रो भवति परपुरे शीघ्रगामी

मुनीन्द्रः

सर्वज्ञः सर्वदर्शी सकलहितकरः सर्वशास्त्रार्थ-  
वेत्ता ।

अद्वैताचारवादी विलसति परमापूर्वसिद्धिप्रसिद्धो  
दीर्घायुः सोऽपि कर्त्ता त्रिभुवनभवने संहतौ

पालने च ॥ ३४ ॥

इति वचने षोडशाधारगणनायां कलापदस्य पृथगभिधानं कथं सङ्गच्छते ? इति चेन्न । तत्कलापदं नाज्ञाचक्रस्थं किन्तु वक्ष्यमाणमहानादोद्धं शून्यदेशे स्थितमित्येतन्महानादप्रस्तावे स्फुटीकरिष्यामः ।

ब्रह्मसूत्रप्रबोधमिति । ब्रह्मसूत्रं चित्रिणी नाडी तस्याः प्रबोधः प्रकाशो येनेत्यर्थः । अत एव पूर्वमुक्तं “प्रणवविलसिता” इति । तदिति प्रदर्शित-  
हाकिनीमनइतरलिङ्गवेदादिवीजरूपं तत्सर्वं स्थिरतरहृदयः सन् क्रमेण चिन्तयेदित्यर्थः ।

क्रमोऽत्र न ग्रन्थकारोक्तपाठक्रमः किन्तु पाठकमाच्छाब्दक्रमस्य बलवत्त्वात् प्रदर्शितशाब्दक्रमो गृह्यते । एवञ्च पद्मकर्णिकायां हाकिनी शक्तिस्तदुद्धं त्रिकोणे इतरलिङ्गं तदुद्धं त्रिकोणे प्रणवस्तदुद्धं मन इत्येवं क्रमेण चिन्तये-  
दिति ॥ ३३ ॥

एतद्भयानस्य फलमाह ध्यानात्मेति । उक्तरूपेण ध्यानपरायणः साधकेन्द्रः परपुरे शीघ्रगामी भवतीति सर्वत्र क्रियान्वयः । मुनीन्द्रः मुनिध्यानयोगादि-  
सम्पन्नस्तदिन्द्रस्तच्छ्रेष्ठः । सर्वज्ञः पूर्वोक्तरूपेण सर्वदर्शी शास्त्रव्यवहाररीत्यनु-  
रूपविवेकबुद्ध्या पूर्वापरदर्शी ।

(३४) ध्यानात्मेनि । एतद्भयानपरो जन एवं भवतीत्याह । ध्यानात्मा ध्याननिष्ठ इत्यर्थः । स साधकेन्द्रः परपुरे शीघ्रगामी भवति । तत्तद्विव्यभावविषये परपुरप्रवेशनं पूर्वमेवोक्तं तत्तु उदासीनानामेव सम्भवतीति नान्येषाम् । अद्वैताचारं

तदन्तश्चक्रेऽस्मिन्निवसति सततं शुद्धबुद्ध्यन्तरात्मा  
प्रदीपाभज्योतिः प्रणवविरचनारूपवर्णप्रकाशः ।  
तदूर्ध्वं चन्द्रार्द्धस्तदुपरि विलसद्भिन्दुरूपी मकार-  
स्तदूर्ध्वं नादोऽसौ बलधवलसुधाधारसन्तानहासी ॥

अद्वैताचारवादीति—

पादोऽस्य विश्वा भूतानि इति । तदिदं सर्वं ब्रह्म ।

इत्यादिश्रुतिवाक्येन

अहं देवो न चान्योऽस्मि ब्रह्मैवास्मि न शोकभाक् ।

इत्यादिवाक्येन च ब्रह्मैवैकं सद्रस्तु तदन्यदसत् प्रपञ्चसमुदायस्तु ब्रह्मभासतया भासते  
इत्यवधारणमद्वैतम् । तादृशज्ञानेन यदाचारः जीवात्मपरमात्मनोरैक्यचिन्तनादि-  
रूपयोगस्तद्वादो तत्कथनशीलः स जनः अद्वैताचारवादी भवतीति फलितार्थः ।  
परमापूर्वसिद्धिर्महासिद्धिस्तया प्रसिद्धः प्राधान्येन ख्यातः इत्यर्थः । सोऽपि कर्त्ता  
त्रिभुवनभवने संहतौ पालने चेति प्रशंसापरम् । अथवा तादृशसाधकस्य देहान्ते  
परमात्मनि लयात् यः सृष्टिस्थितिप्रलयकर्त्ता स एवायं भवतीति तात्पर्यम् ॥३४॥

तदाज्ञाचक्रे प्रणवयोगं विवक्षुरादौ प्रणवं विशेषयति तदन्तरिति ।  
अस्यार्थः अस्मिन् चक्रे तदन्तस्तस्य पूर्वोक्तत्रिकोणस्य अन्तर्मध्ये यः प्रणव-  
विरचनारूपवर्णप्रकाशः प्रणवस्य विरचनारूपेण अकारोकारयोः सन्धयोगेन  
यस्त्रयोदशस्वरसदृशवर्णप्रकाशः सततं निवसति स शुद्धबुद्ध्यन्तरात्मा इत्यन्वयः ।  
तं विशेषयति प्रदीपाभज्योतिरिति । ननु तर्हि किं त्रयोदशस्वरसदृशवर्णमात्रं  
शुद्धबुद्ध्यन्तरात्मा ? इत्याह तदूर्ध्वं चन्द्रार्द्धस्तदुपरि लसद्भिन्दुरूपी मकार  
इति । तेन तादृशवर्णोपरि अर्द्धचन्द्रभिन्दुयोगेन प्रकृतप्रणवस्वरूपः पश्यवस्यति ।

वक्तुं शीलमस्येति स तथा एव भवति । स साधकः कीदृशः ? प्रकृष्टासु आदिसिद्धिषु  
समर्थो भवति अतो दीर्घायुर्भवत्येव । त्रिभुवननिवासिनां उत्पत्तौ संहतौ पालने वा  
स कर्त्ता । अतो ब्रह्मविष्णुशिवात्मको भवतीत्यर्थः ।

(३५) तदन्तरिति । तदूर्ध्वं अस्मिन् चक्रे सततमेव प्रणवविरचना प्रणवं  
विरचयति येन ओकारेण तद्रूपवर्णप्रकाशो निवसति । कीदृशः ? शुद्धबुद्धीनां



इह स्थाने लीने सुसुखसदने चेतसि पुरं  
 निरालम्बां बद्धा परमगुरुसेवासुविदिताम् ।  
 तदभ्यासाद्योगी पवनसुहृदां पश्यति कणान्  
 ततस्तन्मध्यान्तः प्रविलसितरूपानपि सदा ॥३६॥

तदूर्ध्वं नादोऽसाविति प्रणवोर्ध्वं अवान्तरनादोऽस्तीति । स तु बलधवल-  
 सुधाधारसन्तानहासी बलदेवस्य धवलं सुधाधारसन्तानञ्च उपहसितुं शीलं  
 यस्येत्यर्थात् अतिशयशुक्लवर्णो नादः ।

केचित्तु तदाद्ये नादोऽसाविति पठन्ति तदाद्ये बिन्दुरूपी मकारस्याद्ये  
 इति व्याख्यायन्ति च । तदसत् । तदुपरि विलसद्विन्दुरूपी मकार इत्यनेन  
 मकाराद्ये नादप्राप्तौ पुनस्तदुपादानं व्यर्थं स्यात् । परन्त्वसौ नादः प्रणव-  
 घटकीभूतनादातिरिक्तो भिद्यमानपरविन्दोरवयवविशेषः प्रणवोर्ध्वं वर्तते ।  
 यदि तु विशिष्टप्रणवनिरूपणे तदङ्गप्रत्यङ्गमेव वक्तुमुचितं कथं तदतिरिक्तनादो-  
 ऽप्रस्तुतः प्रस्तूयते इति चेत्तर्हि तदाद्ये नादोऽसाविति पाठोऽभिमन्यते । किन्तु  
 तस्यायमर्थः । तदाद्ये बिन्दुरूपिमकाराद्ये प्रदर्शितोऽसौ नादः बलधवल-  
 सुधाधारसन्तानहासीति पूर्वोक्तनादमनूद्य बलधवलेत्यादिविशेषणं विधीयते ।  
 “न तु विशिष्टस्य विधानम्” अतो न पुनरुक्तिदोषः ॥ ३५ ॥

प्रणवं निरूप्य इदानीं तद्योगं निरूपयति इह स्थाने इति । अस्यार्थः  
 योगी जनः पुरं बद्धा कुतुकेनान्तःपुरं संरुध्य तत्प्रकारेणान्तःपुररोधकारणी-

अन्तरात्मस्वरूपः । यद्वा शुद्धैर्जनैरवगतं अन्तरात्मा अस्य । तथा प्रदीपस्य आभा  
 इव ज्योतिर्यस्य तस्य ओकारस्योपरि चन्द्रार्द्धः तदुपरि प्रकाशद्विन्दुरूपो मकारः ।  
 एतेन आज्ञाख्यपद्मस्योपरि प्रणवप्रकारसिद्धिः तस्योपरि असौ नादो वक्राकृतिः ।  
 कीदृशः ? जलस्य जलकणस्य धवलामृतश्रेणिरिव हासो दीप्तिर्यस्येति स तथा ।  
 [एतन्मते “जलधवलसुधाधारसन्तानहासः” इति पाठः] ।

(३६) इह स्थाने इति । अत्यर्थसुखसदने इह स्थाने चेतसि लीने सति  
 परमगुरुसेवासुविदितां निरालम्बां मुद्रां बद्धा सर्वदाभ्यासात् योगी सन् पवनसुहृदां



भूतयोनिमुद्रां बद्ध्वा इति यावत् । तेन पृःशब्देन योनिमुद्रा लक्ष्यते । तन्मुद्रां बद्ध्वा इह स्थाने आज्ञाचक्रे तदभ्यासात् तस्य प्रणवस्य पुनः पुनश्चिन्तनात् तत्र चेतसि प्रणवचतुर्दिक्षु लीने सति ततस्तदनन्तरं तन्मध्यान्तः प्रणवाधारत्रिकोणमध्ये अन्तरन्तरिक्षे पवनसुहृदां बह्वीनां कणान् बह्विकणवज्ज्योतिःस्फुलिङ्गान् पश्यति तेषां मानसप्रत्यक्षो भवति इत्यर्थः । अत्र पुरबन्धनं विना मनसः शुद्धस्थैर्यं न सम्भवतीत्यतः पुरं बद्धेत्युक्तम् ।

पुरबन्धनकारणयोनिमुद्रालक्षणमाह—

ततो गुह्ये वामपादपार्श्विन्तु विनिवेशयेत् ।  
तस्योपरि महादेवि दक्षपार्श्वि निवेशयेत् ॥  
ऋजुकायशिरोग्रीवः काकचञ्चुपुटेन च ।  
आकारेण बहिर्व्यायुं जठरं परिपूरयेत् ॥  
अङ्गुलीभिर्दहं बद्ध्वा करणानि समाहितः ।  
अङ्गुष्ठाभ्यामुभे श्रोत्रे तर्जनीभ्यां विलोचने ॥  
नासारन्ध्रे च मध्याभ्यामन्याभिर्वदनं दृढम् ।  
बद्ध्वा मे प्राणमनसामेकत्वं तन्मनुं स्मरन् ।  
धारयेन्मारुतं सम्यक् योगोऽयं योगिवल्लभः ॥ इति ॥

एवं मुद्रया वायुरोधे मनसः स्थैर्यमाह श्रुतिः । एवं हंसवशान्मनो विचर्यते इतस्ततो विषयेषु भ्रमति तत्संयमेन मनःसंयमो जायते इत्यर्थः ।

अथवा पुरं खेचरीमुद्रां बद्ध्वा इत्यर्थः । तथापि मनःस्थैर्यं भवति ।

तदाह—

चित्तञ्चरति खे यस्मात् जिह्वा चरति खे यतः ।  
तेनेयं खेचरी मूद्रा सर्वसिद्धनमस्कृता ॥ इति ॥

जीवबुद्धीनां कलां पश्यति । अस्य स्थानस्य चेतोलीनत्वम् आश्चर्यं महः यदि भवति तदैव निरालम्बा मुद्रा भवति । तदनुभवो योगिभिरेव ज्ञायते । ततस्तन्मध्येऽम्बरे पदान् स्थूलान् रूपान् पश्यति । [एतन्मते “पदान्” इति पाठः]

इह स्थाने लीने सुसुखसदने चेतसि पुरं  
 निरालम्बां बद्धा परमगुरुसेवासुविदिताम् ।  
 तदभ्यासाद्योगी पवनसुहृदां पश्यति कणान्  
 ततस्तन्मध्यान्तः प्रविलसितरूपानपि सदा ॥३६॥

तद्वद्धे नादोऽसाविति प्रणवोद्धे अवान्तरनादोऽस्तीति । स तु बलधवल-  
 सुधाधारसन्तानहासी बलदेवस्य धवलं सुधाधारसन्तानञ्च उपहसितुं शीलं  
 यस्येत्यर्थात् अतिशयशुक्लवर्णो नादः ।

केचित्तु तदाद्ये नादोऽसाविति पठन्ति तदाद्ये बिन्दुरूपी मकारस्याद्ये  
 इति व्याख्यायन्ति च । तदसत् । तदुपरि विलसद्विन्दुरूपी मकार इत्यनेन  
 मकाराद्ये नादप्राप्तौ पुनस्तदुपादानं व्यर्थं स्यात् । परन्त्वसौ नादः प्रणव-  
 घटकीभूतनादातिरिक्तो भिद्यमानपरविन्दोरवयवविशेषः प्रणवोद्धे वर्तते ।  
 यदि तु विशिष्टप्रणवनिरूपणे तदङ्गप्रत्यङ्गमेव वक्तुमुचितं कथं तदतिरिक्तनादो-  
 ऽप्रस्तुतः प्रस्तूयते इति चेत्तर्हि तदाद्ये नादोऽसाविति पाठोऽभिमन्यते । किन्तु  
 तस्यायमर्थः । तदाद्ये बिन्दुरूपिमकाराद्ये प्रदर्शितोऽसौ नादः बलधवल-  
 सुधाधारसन्तानहासीति पूर्वोक्तनादमनूद्य बलधवलेत्यादिविशेषणं विधीयते ।  
 “न तु विशिष्टस्य विधानम्” अतो न पुनरुक्तिदोषः ॥ ३५ ॥

प्रणवं निरूप्य इदानीं तद्योगं निरूपयति इह स्थाने इति । अस्यार्थः  
 योगी जनः पुरं बद्धा कुतुकेनान्तःपुरं संरुध्य तत्प्रकारेणान्तःपुररोधकारणी-

अन्तरात्मस्वरूपः । यद्वा शुद्धैर्जनैरवगत अन्तरात्मा अस्य । तथा प्रदीपस्य आभा  
 इव ज्योतिष्यस्य तस्य ओकारस्योपरि चन्द्रार्द्धः तदुपरि प्रकाशद्विन्दुरूपो मकारः ।  
 एतेन आज्ञाख्यपद्मस्योपरि प्रणवप्रकारसिद्धिः तस्योपरि असौ नादो वक्राकृतिः ।  
 कीदृशः ? जलस्य जलकणस्य धवलामृतश्रेणिरिव हासो दीप्तिर्यस्येति स तथा ।  
 [एतन्मते “जलधवलसुधाधारसन्तानहासः” इति पाठः] ।

(३६) इह स्थाने इति । अत्यर्थसुखसदने इह स्थाने चेतसि लीने सति  
 परमगुरुसेवासुविदितां निरालम्बां मुद्रां बद्धा सर्वदाभ्यासात् योगी सन् पवनसुहृदां



भूतयोनिमुद्रां बद्ध्वा इति यावत् । तेन पूःशब्देन योनिमुद्रा लक्ष्यते । तन्मुद्रां बद्ध्वा इह स्थाने आज्ञाचक्रे तदभ्यासात् तस्य प्रणवस्य पुनः पुनश्चिन्तनात् तत्र चेतसि प्रणवचतुर्दिक्षु लीने सति ततस्तदनन्तरं तन्मध्यान्तः प्रणवाधारत्रिकोणमध्ये अन्तरन्तरिक्षे पवनसुहृदां बह्वीनां कणान् बह्विकणवज्ज्योतिःस्फुलिङ्गान् पश्यति तेषां मानसप्रत्यक्षो भवति इत्यर्थः । अत्र पुरबन्धनं विना मनसः शुद्धस्थैर्यं न सम्भवतीत्यतः पुरं बद्धेत्युक्तम् ।

पुरबन्धनकारणयोनिमुद्रालक्षणमाह—

ततो गुह्ये वामपादपार्श्विन्तु विनिवेशयेत् ।  
तस्योपरि महादेवि दक्षपार्श्वि निवेशयेत् ॥  
ऋजुकायशिरोग्रीवः काकचञ्चुपुटेन च ।  
आकारेण बहिर्व्यायुं जठरं परिपूरयेत् ॥  
अङ्गुलीभिर्दृढं बद्ध्वा करणानि समाहितः ।  
अङ्गुष्ठाभ्यामुभे श्रोत्रे तर्जनीभ्यां विलोचने ॥  
नासारन्ध्रे च मध्याभ्यामन्याभिर्व्वदनं दृढम् ।  
बद्ध्वा मे प्राणमनसामेकत्वं तन्मनुं स्मरन् ।  
धारयेन्मारुतं सम्यक् योगोऽयं योगिवल्लभः ॥ इति ॥

एवं मुद्रया वायुरोधे मनसः स्थैर्यमाह श्रुतिः । एवं हंसवशान्मनो विचर्य्यते इतस्ततो विषयेषु भ्रमति तत्संयमेन मनःसंयमो जायते इत्यर्थः ।

अथवा पुरं खेचरीमुद्रां बद्ध्वा इत्यर्थः । तथापि मनःस्थैर्यं भवति ।

तदाह—

चित्तञ्चरति खे यस्मात् जिह्वा चरति खे यतः ।  
तेनेयं खेचरी मूद्रा सर्व्वसिद्धनमस्कृता ॥ इति ॥

जीवबुद्धीनां कलां पश्यति । अस्य स्थानस्य चेतोलीनत्वम् आश्चर्य्यं महः यदि भवति तदैव निरालम्बा मुद्रा भवति । तदनुभवो योगिभिरेव ज्ञायते । ततस्तन्मध्येऽम्बरे पदान् स्थूलान् रूपान् पश्यति । [एतन्मते “पदान्” इति पाठः]



ज्वलद्दीपाकारं तदनु च नवीनार्कबहुल-  
 प्रकाशं ज्योतिर्वा गगनधरणीमध्यमिलितम् ।  
 इह स्थाने साक्षान्भवति भगवान् पूर्णविभवो-  
 ऽव्ययः साक्षी बह्वेः शशिमिहिरयो-  
 र्मण्डल इव ॥ ३७ ॥

अत्र चित्तस्य खेचरत्वान्मनःसंयोगाभावेन विषयज्ञानरहितत्वादुन्मनी भवति ।

अत एवोक्तम्—

उन्मन्या सहितो योगी न योगी उन्मनीं विना ॥ इति ॥

प्रणवस्य ज्योतिःस्फुलिङ्गवेष्टितत्वं स्पष्टमाहान्यत्र—

तदूर्ध्वं प्रणवाकारमात्मानं दीपसन्निभम् ।

स्फुलिङ्गज्योतिरिङ्गाभैर्वेष्टितं परितः शुभम् ॥ इति ॥

स्थाने कीदृशे ? सुसुखसदने निरवच्छिन्नसुखस्य सदनं यत्र तादृशे । पुरं  
 किम्भूतां निरालम्बां निर्गतोऽवलम्बो मनसो विषयसम्बन्धो यया तादृशी-  
 मित्यर्थः । तथा परमगुरुसेवासुविदितामिति परमः गुरुपरम्पराप्राप्तयोगाभ्या-  
 सनिपुणः तादृशगुरुः तस्य सेवाभिर्जातकृपयोपदेशेन सुविदितामिति फलितार्थः ।

अत एवोक्तम्—

गुरुपदेशात्तद्गम्यं नान्यथा शास्त्रकोटिभिः ॥ इति ॥

क्लृप्तान् किम्भूतान् ? प्रविलसितरूपान् प्रकृष्टरूपेण भासमानान् इति ॥ ३६ ॥

तादृशयोगिनां वह्निकणावान्तरप्रकारदर्शनमपि भवतीत्याह ज्वलद्दीपा-  
 कारमिति । तदनु वह्निकणदर्शनमनु दर्शनानन्तरं ज्योतिः पश्यतीत्यर्थः ।

(३७) ज्वलद्दीपाकारमिति । पदान् रूपान् किम्भूतान् ? ज्वलद्दीपस्ये-  
 वाकारो येषां ते तथा । तत्रैव गगनधरणीवीजयोर्मध्ये स्थितं ज्योतिरास्ते ।

ज्योतिर्विशेषयति ज्वलद्दीपेत्यादि गगनधरणीमध्यमिलितमिति । गगनं “तद्बुद्धे शङ्खिन्या निवसति शिखरे शून्यदेशे विकासम्” इत्यनेन प्रदर्शित-  
शङ्खिनीनाड्यूर्द्ध्वशून्यरूपगगनं धरणी मूलाधारस्थधरामण्डलं तदुभयोर्भ-  
ध्यमिलितं मूलाधारादिसहस्रारपर्यन्तव्याप्तं ज्योतिरिति विशिष्टार्थः । वेति  
वाशब्दः समुच्चयार्थः ।

आज्ञाचक्रे सहस्रारवत् परमशिवस्थितिमाह इह स्थाने इति । भगवान्  
परमशिवः इह स्थाने साक्षाद्भवति स्वयं वर्तते इत्यर्थः । भगवन्तं विशेषयति  
पूर्णविभव इत्यादि । पूर्णः स्वात्मनि परिपूर्णः सृष्टिकर्तृत्वाद्यशेषयोग्यतारूपविभवो  
यस्येत्यर्थः । अथवा विभवोऽनन्तसृष्टिप्रपञ्चसमुदायः पूर्णः सर्वव्यापकत्वेन स्थितः  
तादृशविभवो यस्मादित्यर्थः । “यतो वा इमानि भूतानि जायन्ते येन जातानि  
जीवन्ति यत् प्रयन्त्यभिसंविशन्ति” इति श्रुतेः । यद्वा विभवो विभुत्वं पूर्णः  
सर्वव्यापकत्वेन स्थितस्तादृशः विभवो यस्येत्यर्थः । यद्वा पूर्णत्वं फलानुपहित-  
विषयितानास्पदेच्छाकत्वं तादृशो विभवो यस्येति निगूढम् । आत्मातिरिक्त-  
वस्तूनामनित्यत्वादाकाशादीनां विभुत्वं न सर्वकालव्यापकमिति विशेषः ।

अत्र परमशिवस्थितिं विशेषेण व्यनक्ति निर्वाणतन्त्रे—

एतत्पद्मस्योर्द्ध्वदेशे ज्ञानपद्मं सुदुर्लभम् ।

पत्रद्वयसमायुक्तं पूर्णचन्द्रस्य मण्डलम् ॥

गगनधरणीमण्डलयोरन्तःस्थितं तद्वीजमिति यावत् । ज्योतिः कीदृशम् ?  
प्रातःकालीनसूर्यस्येव प्रकाशो यस्य तत् तथा । इह स्थाने अर्थात् चेतसि लीने  
श्रीभगवान् साक्षात् भवति । कीदृशः ? पूर्णः विभवः ज्ञानं यस्मात् । न व्ययति  
इत्यव्ययः । अतः सर्वेषां साक्षी एतेषां तत्स्थानाधिवासभूतत्वात् । वह्निशशि-  
मिहिराणां मण्डलम् इव प्रकाशते अत्यर्थतेजोमयत्वात् ॥ [एतन्मते “ज्वलद्दी-  
पाकारान्” इति पाठः] ।



तथा—

शम्भुबीजं हि तन्मध्ये साकारं हंसरूपकम् ।

तथा—

एवं हंसो मणिद्वीपे तस्य क्रोडे परः शिवः ।

वामभागे सिद्धकाली सदानन्दस्वरूपिणी ॥ इति ॥

तस्य क्रोडे हंसः इत्यस्य बिन्दुद्वयरूपविसर्गमध्ये ।

तदाह सहस्रारमुपक्रम्य—

बिन्दुद्वयन्तु तन्मध्ये विसर्गरूपमव्ययम् ।

तन्मध्ये शून्यदेशे तु शिवः परमसंज्ञकः ॥ इति ॥

एवं सहस्रारे दर्शनादवाप्याकाङ्क्षायां तथा इति । अत्रानयोः शिवशक्त्यो  
र्म्मायावन्धनाच्छादनेन मकारात्मरूपपरंबिन्दुरूपेण स्थितिर्बोध्या ।

तदुक्तं आज्ञाचक्रमुपक्रम्य—

उत्कलादिमतेऽत्रैव चणकाकाररूपिणी ।

सृष्टिं करोति भूतानि अत्र स्थित्वा सनातनी ॥ इति ॥

अत्र चणकाकाररूपः परमशिवः सदा वर्तते । उत्कलादिमते तु अत्र स्थित्वा  
सृष्टिं करोतीत्यर्थः । दृष्टान्तमाह वहेरित्यादि । यथाऽर्केन्द्रमिमण्डले भगवान्  
वर्तते तथात्रापीत्यर्थः । अर्कादिमण्डले भगवतोऽवस्थानं प्रसिद्धम् । यद्वा  
वह्निशशिमिहिरमण्डले सहस्रकमलस्थार्केन्द्रमिमण्डले यथा चणकाकारेण भगवान्  
वर्तते तद्वदत्रापीति । सहस्रदलेऽर्केन्द्रमिमण्डलानि प्रदर्शयिष्यन्ते । अत एव  
पीठपूजायामर्केन्द्रमिमण्डलोपरि परमात्मज्ञानात्मनोः पूजा विधीयते । परमात्मा  
परमशिवः ज्ञानात्मा ज्ञानशक्तिस्तदुभयाभिन्नशिवशक्त्यात्मकश्चणकाकारबिन्दुरिति  
ध्येयम् ॥ ३७ ॥



इह स्थाने विष्णोरतुलपरमामोदमधुरे  
 समारोप्य प्राणं प्रमुदितमनाः प्राणनिधने ।  
 परं नित्यं देवं पुरुषमजमाद्यं त्रिजगताम्  
 पुराणं योगीन्द्रः प्रविशति च वेदान्त-  
 विदितम् ॥ ३८ ॥

आज्ञाचक्रे योगेन प्राणत्यागफलमाह इह स्थाने इति । अस्थार्थः  
 योगीन्द्रो जनः प्राणनिधने प्राणवियोगकाले प्रमुदितमनाः आत्मानन्देन  
 हृष्टचित्तः सन् इह आज्ञाचक्रे विष्णोर्भगवतः स्थाने उपदर्शितविन्दुरूपे प्राणं  
 समारोप्य अथवा तद्विन्दौ प्राणं समारोप्य प्राणनिधने सति परं पुरुषं  
 प्रविशतीत्यन्वितार्थः । पुरुषं विशेषयति नित्यमविनाशिनम् । देवं सृष्टिस्थिति-  
 प्रलयैः क्रीडन्तम् । अजं जन्मरहितम् । त्रिजगतामाद्यं अनेन सर्वेषां पूर्व-  
 वर्तित्वात् सर्वकारणत्वं सूचितम् । पुराणं पुराणपुरुष इति कृत्वा यो निगद्यते  
 स एवायमिति भावः । वेदान्तो ब्रह्मनिरूपकश्रुतिवाक्यादिः तज्ज्ञानज्ञाप्य-  
 मित्यर्थः ॥ ३८ ॥ \* ॥

तदयं विष्णोः स्थाने प्राणारोपणप्रकारः । प्राणवियोगकालं ज्ञात्वा  
 ब्रह्मणि लीनो भवामीत्यानन्दितमनाः योगासनमासीनः सन् कुम्भकेन वायुं संरुध्य  
 हृदिस्थं जीवात्मानं मूलाधारमानीय गुदमाकुञ्च्य यथोक्तविधानेन कुण्डलिनी-  
 मुत्थाप्य मूलादिब्रह्मरन्ध्रान्तं तडिदाकारमानन्दं कुण्डलिनीमयं सूत्ररूपं नादं  
 ध्यात्वा प्राणरूपश्वासपरमात्मकं हंसं तन्नादे विलाप्य जीवेन सह चक्रमेद-  
 क्रमेणाज्ञाचक्रमानीय तत्र स्थितायां कुण्डलिन्यां स्थूलसूक्ष्मक्रमात् पृथि-  
 व्यादिप्रपञ्चसमुदायं विलाप्य तां पुनर्जीवात्मना सह तत्र स्थितशिवशक्ति-

(३८) इह स्थाने इति । विष्णोरतुलपरमामोदमधुरे इह स्थाने योगी  
 प्राणवियोगसमायोगसमये प्राणान् मनश्च समारोप्य प्रकृष्टमुदितमनाः सन् परं  
 पुरुषमेव प्रविशति निर्वाणमुक्तिं प्राप्नोतीति शेषः । कीदृशं परम् ? सर्वेषामन्तर्भूतं

लयस्थानं वायोस्तदुपरि च महानादरूपं शिवाङ्गं  
 सिराकारं शान्तं वरदमभयं शुद्धबुद्धिप्रकाशम् ।  
 यदा योगी पश्येद्गुरुचरणयुगाम्भोजसेवासुशील-  
 स्तदा वाचां सिद्धिः करकमलतले तस्य भूयात्  
 सदैव ॥ ३९ ॥

मयिबिन्दुनैकीभावमापाद्य तिष्ठेत् । ततो ब्रह्मरन्ध्रभेदेन देहं त्यक्त्वा ब्रह्मणि  
 लीनो भवेदिति ॥ \* ॥

तदयं महावाक्यार्थनिर्णयः । आज्ञाचक्रं द्विदलं शुक्लवर्णं कर्तूरवर्णहृक्ष-  
 द्वययुक्तपत्रम् । कर्णिकायां चक्राधिष्ठाती हाकिनी शक्तिः शुक्लवर्णा रक्तषड्वक्त्रा  
 त्रिनेत्रा षड्भुजा वराभयाक्षमालाकपालडमरुपुस्तकधरा शुक्लपद्मोपरि स्थिता ।  
 तदूर्ध्वे त्रिकोणे इतरलिङ्गः शुक्लवर्णः विद्युदाकारः । तदूर्ध्वे त्रिकोणे प्रणवाकृति-  
 रन्तरात्मा प्रदीपाभज्योतिः । तस्य चतुर्दिक्षु अन्तरिक्षे ज्योतिःस्फुल्लिङ्गविम्बैर्वेष्टितः  
 ज्वलद्दीपसदृशेन स्वतेजसा मूलादिब्रह्मरन्ध्रान्तप्रकाशकः । तदूर्ध्वे सूक्ष्मरूपं  
 मनः । तदूर्ध्वे चन्द्रमण्डले हंसक्रोडे परमशिवः सशक्तिक इति ॥  
 इति षष्ठप्रकरणम् ॥ \* ॥

इदानीमाज्ञाचक्रोर्ध्वे सहस्रदलकमलाधःस्थानवर्त्तिकारणावान्तरशरीरं निरू-  
 पयितुमिच्छन्नाह लयस्थानं वायोरिति । अस्यार्थः यदा यस्मिन् काले योगी जनः  
 गुरुचरणयुगाम्भोजसेवासुशीलः गुरुचरणयुगाम्भोजस्य सेवया सुशोभनं दृढतरैका-  
 ग्रमनोऽभिनिवेशेन सर्वाङ्गसुन्दरं शीलं योगानुष्ठानरूपसदृशं यस्य तादृशः सन्

नित्यं दैन्यम् । दीव्यतीति देवम् । न जायते इत्यजम् । त्रिजगतामाद्यम् ।  
 पुराणं सृष्टिस्थितिप्रलयकारणम् । वेदान्तविहितं वेदान्तमतमेतदिति । [एतन्मते  
 “वेदान्तविहितम्” इति पाठः] ।

(३९) लयस्थानमिति । एतत् स्थानं वायोर्विरामभूतम् । तदुपरि  
 महानादरूपं योगी जनो यदा पश्येत् तदा तस्य वाक्सिद्धिरपि करपद्मतले सदैव

तदुपरि आज्ञाचक्रोद्ध्वं महानादरूपं महानादस्य रूपं पश्येत् तदा तस्य योगिनः करकमलतले सदा सर्वस्मिन् काले वाचां सिद्धिः वाक्यसिद्धिर्भूयादेवेत्यन्वितार्थः ।

नादं विशेषयति लयस्थानं वायोरिति । अत्र महानादे वायोर्लयः यस्मादुत्पत्तिः तत्र लयनियमात् । यद्यपि भूतशुद्ध्यादौ स्पर्शतत्त्वे वायोर्लयस्तस्य च व्योम्नि लयो दृश्यते तथापि कदाचित् नादेऽपि वायोर्लयो भवतीति । अत्र

“ पृथिवीकाराद्रसवती रसादजायत ककारात् सर्वाणि जलानि तीर्थानि रेफाद्वह्नितत्त्वं नादाद्वायुः सर्वप्राणमयः बिन्दोर्गगनं सर्वशून्यं शब्दमयं तेभ्यः पञ्चविंशतिगुणमयतत्त्वं सर्वमिदं विश्वं ब्रह्माण्डं कालिकामयम् ”

इति श्रुतिवाक्येन कालीमन्त्रवर्णस्य सूक्ष्मे संहरणकाले नादे वायोर्लयो भवतीति ध्येयम् । शिवाद्धमिति । शिवस्यार्द्धनारीश्वरत्वात् तदर्द्धं शक्तिस्तद्रूपं नादमित्यर्थः । सिराकारमिति दन्त्यादि सिरा लाङ्गलस्तदाकारमित्यर्थः ।

तदूर्ध्वं तु महानादो लाङ्गलाकृतिरुज्ज्वलः ।

इति कार्तिकेयेश्वरसम्वादावकायात् । यद्यपि “ कृषिको लाङ्गलं हलं गोदारणञ्च सीरश्च ” इत्यमरकोषे लाङ्गलवाचकसीरशब्दस्य चतुर्थस्वरयोगित्वं तथाप्यत्र वचनान्तरेकवाक्यतानुरोधेन तृतीयस्वरयुक्तसिरःपदेनापि लाङ्गलः प्रतीयते इति । अथवा शिवाकारमिति तेन शिवशक्तिमयोऽयं नादः ।

तदुक्तं प्रयोगसारे—

नादात्मना प्रबुद्धा सा निरामयपदोन्मुखी ।

शिवोन्मुखी यदा शक्तिः पुरुरूपा सा तदा स्मृता ॥ इति ॥

अत एव “ तस्या एव शक्तेर्नादविन्दू सृष्ट्युपयोगावस्थारूपौ<sup>1</sup> ” इति राघवभट्टेनाप्युक्तम् ।

भूयात् । कीदृशम् ? शिवो हकारः तदाकारं शिवदेव्योर्द्धाङ्गस्वरूपं यस्य हरगौर्यात्मकत्वात् । शान्तं सौम्यमूर्तिम् । वरान् ददाति अभयमपि । सुबुद्धीनां प्रकाशो यस्मात् । योगी कीदृशः ? गुरुचरणसेवासुशील इति गुरुचरणस्यैतदुपदेश इत्यर्थः ।

<sup>1</sup> पृषत्युपयोग्यरूपौ इति वा पाठः ।



तदूर्ध्वं शङ्खिन्या निवसति शिखरे शून्यदेशे प्रकाशं  
 विसर्गाधः पद्मं दशशतदलं पूर्णचन्द्रातिशुभ्रम् ।  
 अधोवक्त्रं कान्तं तरुणरविकलाकान्तिकिञ्जल्कपुञ्जं  
 ललाराद्यैर्वर्णैः प्रविलसितवपुः केवलानन्दरूपम् ॥

अन्यत्र—

सातत्यसंज्ञा चिन्मात्रा ज्योतिषः<sup>१</sup> सन्निधेस्तथा ।

विचिकीर्षुर्धनीभूय कचिदभ्येति बिन्दुताम् ॥ इति ॥

तथा श्रीमदाचार्यवाक्यम् । “नाद एव धनीभूतः कचिदभ्येति बिन्दुताम्”  
 इति । अत्र सकलवचनपर्यालोचनया शक्तिरेव नादबिन्दुरूपेणाविर्भूता सुवर्ण-  
 कुण्डलमिव । नादबिन्दुः पुनरेकाकारैव इति निष्कर्षः । अभयवरदं अभय-  
 वरदातारमित्यर्थः ॥ ३९ ॥

अथ समाधिरूपयोगानुशीलनसाधकानां

समाधिकालात् प्रागेवं विचिन्त्यातिप्रयत्नतः ।

स्थूलसूक्ष्मक्रमात् सर्व्वं चिदात्मनि विलापयेत् ॥

इत्याचार्यवचनेन समाधेः पूर्वं स्थूलसूक्ष्मरूपसृष्टिप्रपञ्चसमुदायचिन्तन-  
 विधानात् तज्ज्ञानस्यावश्यकत्वादत्र वदन्ति । तत्र तावत् पृथिव्यादि-पञ्च-  
 स्थूलरूपाणि मूलादिविशुद्धान्तचक्रे उक्तानि । तदाश्रितत्वात् मूलाधारे  
 भूमण्डले पादघ्राणेन्द्रियगन्धतत्त्वेति त्रिः । जलमण्डले पाणिरसनेन्द्रियरसतत्त्वेति

(४०) तदूर्ध्वं इति । तस्य महानादस्य ऊर्ध्वं महाशङ्खिन्याश्च शिखरसमदेशे  
 शून्यनिरालम्बे विसर्गस्याधः प्रकाशरूपं सहस्रदलपद्मं निवसति । अत्यर्थपूर्णचन्द्र  
 इव शुभ्रं अधोवक्त्रं कान्तं तरुणरविकला इव कान्तं किञ्जल्कपुञ्जस्य । ललाराद्यैर्ल-  
 लाटादिविन्यस्तैरकारादिपञ्चाशद्वर्णैर्विंशतिप्रकारेण<sup>२</sup> परिलसिततनुः केवलानन्दस्व-  
 रूपमिति ।

<sup>१</sup> “सा तत्त्वसंज्ञा चिन्मात्रज्योतिषः” इति वा पाठः ।

तिः । वह्निमण्डले पायुचक्षुरिन्द्रियरूपतत्त्वेति तिः । वायुमण्डले उपस्थत्व-  
गिन्द्रियस्पर्शतत्त्वेति त्रिः । नभोमण्डले वाक्श्रोत्रेन्द्रियशब्दतत्त्वेति त्रिरिति  
समुदायेन पञ्चदशतत्त्वानि वर्तन्ते । पृथिव्यादिना मिलित्वा विंशतितत्त्वानि  
स्थूलानि बोद्धव्यानि । इदानीं सूक्ष्मरूपाणि विधीयन्ते । तत्राज्ञाचक्रे सूक्ष्मरूपं  
मनः स्वयं प्रदर्शितम् । अपराण्याह कङ्कालमालिनीतन्त्रे आज्ञाचक्रमुपक्रम्य—

मनश्चात्र सदा भाति हाकिनीशक्तिरञ्जितम् ।

बुद्धिप्रकृत्यहङ्कारालङ्कृतं तैजसं परम् ॥ इति ॥

अत्र बुद्धिप्रकृत्यहङ्कारात्मकसूक्ष्मरूपतयाणां स्थितिः प्रतीयते । तत्राहङ्कारस्य न  
पाठक्रमात् स्थितिः । मूलाधारादि सर्वत्र पृथिव्यादिजनकस्य तत्तद्विलयाधारस्य  
च जन्यविलाप्ययोरधःस्थितिदर्शनात् पाठक्रमाच्छाब्दक्रमस्य बलवत्त्वाच्चात्रापि  
तथा स्थितिः कल्प्यते । तेन “अहङ्कारे हरेद् व्योम सशब्दं तन्महत्पि” इति  
वचनात् व्योम्नो विलयार्थं तद्विलयाधिकरणस्याहङ्कारस्य प्रथमोपस्थितं तदादाव-  
हङ्कारस्तद्वर्द्धं बुद्धिप्रकृत्योः स्थितिः । एतेषां जन्यजनकभावमाह शारदायाम्—

मूलभूतात्ततोऽव्यक्तात् विकृतात् परवस्तुनः ।

आसीत् किल महत्तत्त्वं गुणान्तःकरणात्मकम् ।

अभूत्तस्मादहङ्कारस्त्रिविधः सृष्टिभेदतः ॥ इति ॥

विकृतादिति इदं परवस्तुनः प्रतिबिम्बत्वेन विकृतिरूपं महत्तत्त्वादीनां  
प्रकृतित्वात् प्रकृतिनामकञ्च । अतएवोक्तम्—

प्रकृतिः परमा शक्तिर्विकृतिः प्रतिबिम्बता ॥ इति ॥

तथा “परब्रह्मात्मप्रकृतिः प्रतिबिम्बस्वरूपिणी” ति प्रागुपदर्शितम् । शारदावचने  
महत्तत्त्वमिति । यदेव महत्तत्त्वं सैव बुद्धिः । तदाह ईशानशिवेन—

बोद्धव्यलक्षणा सैव प्रकृतिः शक्तिर्जृम्भिता ।

बुद्धितत्त्वं भवेद् व्यक्तं सात्त्विकं गुणमाश्रिता ।

सैव बुद्धिर्महन्नाम तत्त्वं सांख्यैः प्रगीयते ॥ इति ॥



महत्तत्त्वन्तु गुणान्तःकरणात्मकम् । गुणाः सत्त्वरजस्तमोरूपाः । अन्तःकरणमाह शारदायाम् “अन्तःकरणमात्मनः मनोबुद्धिरहङ्कारश्चित्तञ्च परिकीर्तितम्” इति । एतत्समुदायात्मकं महत्तत्त्वम् । ननु मनसो महत्तत्त्वान्तर्गतत्वे “तदन्तश्चक्रेऽस्मिन् प्रविलसति मनः सूक्ष्मरूपमि”त्यनेन पृथगभिधानं कथं सङ्गच्छते इति चेन्न तन्मनो न महत्तत्त्वान्तर्गतं किन्तु तदहङ्कारजन्य-मतिरिक्तम् ।

तदाह—

“यतोऽपरं मनस्तत्त्वं ससङ्कल्पविकल्पकम् ।

तैजसादेव तज्जातम्” इति राघवभट्टः ।

एवञ्चाज्ञाचक्रस्थमनःपर्यन्तानां क्रमेण स्थितेर्विहितत्वात् तदूर्ध्वेऽहङ्कारादीनां स्थितिर्बोध्या । ततश्चाज्ञाचक्रे हाकिनी इतरलिङ्गप्रणवमनोऽहङ्कारबुद्धिप्रकृतीनामव्यवहितोर्ध्वोर्ध्वक्रमेण स्थितिनिरूपणात् स्थानविशेषानभिहितस्य पूर्वदर्शित-चन्द्रमण्डलस्य तेषामूर्ध्वे स्थितिरिति । ननु तेषामधः कथं न स्थायते इति चेन्न । “इन्दुर्ललाटदेशे च तदूर्ध्वे बोधिनी स्वयम्” इति सम्मोहनतन्त्रवचनेन वक्ष्यमाणाज्ञाचक्रोर्ध्ववर्त्तिन्योः समनियतयोरिन्दुबोधिनीयोरधोभागे स्थितिबोधनात् तयोरव्यवधानाय सर्वोर्ध्वे एव तस्य स्थितिरिति ।

अथाज्ञाचक्रोर्ध्वे कारणरूपमाह सम्मोहनतन्त्रे—

इन्दुर्ललाटदेशे च तदूर्ध्वे बोधिनी स्वयम् ।

तदूर्ध्वे भाति नादोऽसावर्द्धचन्द्राकृतिः परः ॥

तदूर्ध्वे च महानादो लाङ्गलाकृतिरुज्ज्वलः ।

तदूर्ध्वे च कला प्रोक्ता आङ्गीति योगिवल्लभा ।

उन्मनी तु तदूर्ध्वे च यद् गत्वा न निवर्त्तते ॥ इति ॥

तदूर्ध्वे बोधिनीत्यत्र तदूर्ध्वे ललाटोर्ध्वे आज्ञाचक्रोर्ध्वे इति यावत् ।



बोधिनीधःस्थले बिन्दुस्थितिमाह भूतशुद्धितन्त्रे—

बिन्दुर्मात्तार्द्धतो देवि तदूर्द्ध्वं नादसंज्ञितम् ।  
लयस्थानं तथा वायोर्महानादं तदूर्द्ध्वतः ॥ इति ॥

मात्रार्द्धा शक्तिः—

बालसूर्यप्रतीकाशमासीद्विन्दुमदक्षरम् ।  
तदूर्द्ध्वं चार्द्धमात्रा तु गान्धाररागमाश्रिता ॥

इति बृहत्त्रिविक्रमसंहितावचनेनार्द्धमात्रायाः शक्तिवाचकत्वप्रतीतेः । अत्र  
द्वयोर्वचनयोरेकवाक्यतया यार्द्धमात्रा सैव बोधिनीति बोध्यम् । बिन्दुबोधिनी-  
नादेति त्रयं बिन्दुमयपरशक्तेः रूपविशेषः ।

तदाह शारदायाम्—

सच्चिदानन्दविभवात् सकलात् परमेश्वरात् ।  
आसीच्छक्तिस्ततो नादो नादाद्विन्दुसमुद्भवः ॥  
परशक्तिमयः साक्षात्त्रिधासौ भिद्यते पुनः ।  
बिन्दुर्नादो बीजमिति तस्य भेदाः समीरिताः ॥  
बिन्दुर्नादात्मको बीजं शक्तिर्नादस्तयोर्मिथः ।  
समवायः समाख्यातः सर्वाङ्गमविशारदैः ॥ इति ॥

परशक्तिमयः परः शिवस्तेन शिवशक्तिमयो बिन्दुः । अयं ललाटोर्द्ध्वं स्थितो  
बिन्दुर्नादात्मकः शिवात्मकः ।

बीजं शक्तिर्बोधिनीरूपमित्यर्थः । नादस्तयोः समवायः सम्बन्धः  
क्षोभ्यक्षोभकरूपस्तेनायं क्रियाशक्तिरूपः एतत्त्रयोर्द्ध्वं महानादः पूर्वोपदर्शितः ।

तदूर्द्ध्वं च कला प्रोक्ता इति । कला शक्तिः । आज्ञीति-तिर्य्यक्  
रेखारूपमात्राकारा इत्यर्थः ॥ इयं शक्तिः सृष्ट्यादौ आविर्भूता ।

तदुक्तं पञ्चरात्रे—

एवमालोक्य सर्गादौ सच्चिदानन्दरूपिणीम् ।  
समस्ततत्त्वसंघातां सृष्ट्य<sup>१</sup>धिष्ठातृरूपिणीम् ।  
व्यक्तां करोति नित्यां तां प्रकृतिं परमः पुमान् ॥ इति ॥

अन्यत्र—

शिवशक्तिसमायोगादव्यक्तात् परमेश्वरात् ।  
आद्या भगवती देवी सैव त्रिपुरसुन्दरी ।  
आसीच्छक्तिस्ततो नादो नादाद्दिन्दुसमुद्भवः ॥ इति ॥

उन्मनी तु तद्बुद्धे<sup>२</sup> चेति ।

तलक्षणमाह—

यत्र गत्वा तु मनसो मनस्त्वं नैव विद्यते ।  
उन्मनी सा समाख्याता सर्वतन्त्रेषु गोपिता ॥ इति ॥

ततश्च मनोवृत्तिमद्विषयावलम्बनचेष्टाकालीनविषयावलम्बनसामान्याभावसम्पादनं  
तत्त्वमुन्मनीत्वमिति । सा च द्विविधा सहस्राराधारा निर्वाणकलारूपा  
एतत्स्थानस्थिता वर्णावलीरूपा ।

तथा च कङ्कालमालिनीतन्त्रे—

सहस्रारकर्णिकायां चन्द्रमण्डलमध्यगा ।  
सर्वसङ्कल्परहिता कला सप्तदशी भवेत् ।  
उन्मनी नाम तस्या हि भवपाशनिवृन्तनी ॥ इति ॥

तथा—

उन्मनीञ्च मालावर्णं स्मरणात् मोक्षदायिनी ॥ इति ॥  
मालावर्णं वर्णावलीरूपमित्यर्थः ।

<sup>१</sup> संघातमस्फूर्त्य इति वा पाठः ।

उन्मन्यधः समनीमाह भूतशुद्धौ—

ततो हि व्यापिका शक्तिराञ्जीति यां विदुर्जनाः ।

समनीमूर्ध्वतस्तस्या उन्मनीन्तु तदूर्ध्वतः ॥ इति ॥

इदमपि परशक्तेरवान्तररूपम् । ततश्चाज्ञाचक्रोद्धे द्वितीयविन्दुः शिवस्वरूपः । तदूर्ध्वे अर्द्धमात्राकारा बोधिनीशक्तिस्तदूर्ध्वे शिवशक्तिसमवायरूपाऽर्द्धचन्द्रा-  
कृतिर्नादस्तदूर्ध्वे लाङ्गलाकृतिर्महानादस्तदूर्ध्वे आञ्जीरूपा व्यापिकाशक्तिः तदूर्ध्वे समनी तदूर्ध्वे उन्मनीति क्रमेण सप्तकारणरूपाणि वर्तन्ते ।

अलमतिविस्तरेण प्रकृतमनुसरामः । सहस्रदलपद्मं निरूपयन्नाह तदूर्ध्वे इति दशभिः । तदूर्ध्वे प्रागुपदर्शितसर्वेषामूर्ध्वे । पूर्वोपदर्शितशङ्खिनीनाड्याः शिखरे मस्तके । शून्यदेशे नाड्यनावृतस्थाने । तेन सुषुम्णाया अपि ऊर्ध्वे इति सूचितम् । विसर्गस्याधः दशशतदलं सहस्रदलं पद्मं निवसति इत्यन्वयः ।

विसर्गन्तु ब्रह्मरन्ध्रस्योद्धेभागे—

तस्मिन् रन्ध्रे विसर्गञ्च नित्यानन्दं निरञ्जनम् ॥

इत्यादि वक्ष्यमाणवचनात् ।

पद्मं विशेषयति पूर्णचन्द्रेत्यादि । ल-काराद्यैर्वर्णैः प्रविलसितवपुरिति । अत्र ल-कारग्रहणं न विलोमेन वर्णचिन्तनार्थं किन्तु ल-कारग्रहणं क्ष-कार-परित्यागार्थम् । तत्त्यागबीजं हि वर्णानां सहस्रदले स्थितिरावर्त्तनेनैव घटते । एवञ्च क्ष-कारसहितैकपञ्चाशद्वर्णानां विंशत्यावर्त्तनेन विंशत्यधिकसहस्रसंख्या भवन्ति । ऊनविंशत्यावर्त्तनेन तु एकत्रिंशद्व्यूनसहस्रसंख्या भवन्ति । अतः क्ष-कारपरित्यागेन तत् समाधीयते । तेन अ-कारादि ल-कारान्तपञ्चाशद्वर्णा अनुलोमेन विंशत्यावर्त्तनेन सहस्रदले चिन्तनीया इति ध्येयम् । अनुलोमेन वर्णचिन्तनं व्यक्तमाह कङ्कालमालिनीतन्त्रे—

सहस्रारं महापद्मं शुक्लवर्णमधोमुखम् ।

अ-कारादिक्ष-कारान्तैः स्फुरद्वर्णैर्विराजितम् ॥ इति ॥



समास्ते तस्यान्तः शशपरिरहितः शुद्धसम्पूर्णचन्द्रः  
 स्फुरज्ज्योत्स्नाजालः परमरसचयस्निग्धसन्तानहासी ।  
 लिकोणं तस्यान्तः स्फुरति च सततं विद्युदाकाररूपं  
 तदन्तःशून्यं तत् सकलसुरगणैः सेवितं चातिगुप्तम् ॥

अत्र क्ष-कारान्तैरित्यत्रान्तशब्दस्यावसानार्थकत्वात् क्ष-कारोऽन्तेऽवसाने यस्येति बहुव्रीहिणा क्ष-कारं विहाय ल-कारान्तपञ्चाशद्वर्णयोगः । अथवा ल-काराद्यैरिति लकार - क्षकारान्तपञ्चाशद्वर्णानामकथादित्रिरेखावद्भावमावर्त्तेन यथायोग्यावर्त्तेनेन विन्यासः । कङ्कालमालिनीवचनन्तु दक्षिणावर्त्तेन वर्णविन्यासविधायकम् इति वचनद्वयाविरोधः । अत्र पञ्चाशद्वर्णानां रूपविशेषानभिधानात्तद्वर्णमय्या मातृकायाः शुक्लवर्णत्वदर्शनात्तेऽप्यत्र शुक्लत्वेनैव चिन्तनीया इति ध्येयम् । ललाटाद्यैर्वर्णैरिति पाठे तु ललाटशब्देन मातृकान्यासोक्तललाटवर्णः अकारस्तदाद्यैर्वर्णैरित्यर्थः । एतत्पक्षे लकारं विहाय अकारादिक्षकारान्तं पञ्चाशद्वर्णयोगो बोध्यः । सर्वत्र पञ्चाशद्वर्णग्रहणे अन्त्यलकारत्यागदर्शनात् ।

अत्र केचित् प्रविलसिततनुरिति पठन्ति । तत्र “वा पुंसि पद्मम्” इति दर्शनात् पुंसि विशिष्टस्य पद्ममित्यस्य विशेषणतया तनुरित्यस्यापि पुंस्त्वमिति व्याख्यायन्ति च । तत्र एतत्श्लोकस्थनिवसतिक्रियायाः कर्तृत्वेन पद्ममिति बिन्द्वन्तनिर्देशात् क्लीबलिङ्गप्रयोग एव प्रतीयते न तु पुंलिङ्गप्रयोगस्तथात्वे विसर्गान्तो भवितुमर्हति अतस्तद्विशेषणस्य तनुशब्दस्य क्लीबत्वमवश्यं वाच्यं तथात्वे बिन्द्वन्तता न भवति निर्बिन्दुत्वे छन्दःपातस्तस्माद्वपुरित्येव पाठः । स्पष्टमन्यत् ॥ ४० ॥

सहस्रदलकमलकर्णिकायां चन्द्रमण्डलस्थितिमाह समास्ते इति । तस्यान्तः तत्र पद्मे अन्तर्मध्ये शुद्धः निर्मलोदयविशिष्टः । चन्द्रं विशेषयति

(४१) समास्ते इति । तस्य पद्मस्यान्तर्मध्ये शशरहितः अत्यर्थदीप्तिमान् सम्पूर्णचन्द्रः समास्ते । कीदृशः ? स्फुरन्ति ज्योत्स्नाजालानि यस्य स तथा ।

स्फुरदित्यादि परमरसचयस्निग्धसन्तानहासी इति । स्निग्धः आर्द्रसदृशभावस्तस्य सन्तानो विस्तारो यत्र इत्यर्थः । ततश्च परमामृतरसचयेन उत्तापहीनतया स्निग्धसन्तानयुक्तो हासवदानन्दमयकिरणविशिष्ट इत्यर्थः । अथ चन्द्रमण्डल-  
स्याथ ऊर्द्ध्वं अन्तरात्मादीनां स्थितिमाह कङ्कालमालिनीतन्त्रे सहस्रार-  
मुपक्रम्य—

तत्कर्णिकायां देवेशि अन्तरात्मा ततो गुरुः ।

सूर्यस्य मण्डलञ्चैव चन्द्रमण्डलमेव च ॥

ततो वायुर्महानामा ब्रह्मरन्ध्रं ततः स्मृतम् ।

तस्मिन् रन्ध्रे विसर्गञ्च नित्यानन्दं निरञ्जनम् ।

तदूर्द्ध्वं शङ्खिनी देवी सृष्टिस्थित्यन्तकारिणी ॥ इति ॥

तस्यान्तः चन्द्रमण्डलमध्ये सततं निरन्तरं विद्युदाकाररूपं त्रिकोणं स्फुरतीति । तदन्तःशून्यमिति । अन्तर्मध्ये शून्यं यस्य तदन्तःशून्यं परं बिन्दुशरीरं तस्मिन् त्रिकोणे अन्तःशून्यं तदन्तःशून्यं त्रिकोणमध्यवर्त्ति परं बिन्दुरूपं शून्यं स्फुरतीति क्रियान्वयः । यद्वा तदन्तस्त्रिकोणमध्ये शून्ये परं बिन्दुरूपं स्फुरति ।

अत एवोक्तं तोडलतन्त्रे षष्ठोल्लासे—

निराकारं परं ज्योतिर्बिन्दुश्चाव्ययसंज्ञकम् ।

बिन्दुशब्देन शून्यं स्यात् तथा च गुणसूचकम् ॥ इति ॥

अत्र “आहारनिर्हारविहारयोगाः सुसंवृता धर्मविदा तु कार्याः” इति वचनात् योगस्य गोपनेनानुष्ठानविधानात् तदन्तःशून्यमतिगुप्तं यथा स्यात्तथा सकलसुरगणैः सेवितम् आराधितमित्यर्थः ॥ ४१ ॥

परमरसचयेन शिवसम्बन्धाय परमामृतसमूहेन अत्यर्थस्निग्धहासो दीप्तिर्यस्य तस्य चन्द्रस्य मध्ये त्रिकोणं सर्वदैव स्फुरति विद्युदाकार इव रूपं यस्य त्रिकोणान्तर्मध्ये तत् शून्याकारं विलसति । सकलसुरगणैः सेवितम् । शून्यत्वादतिगुह्यम् ।



सुगुप्तं तद्यत्नादतिशयपरमामोदसन्तानराशेः

परं कन्दं सूक्ष्मं सकलशशिकलाशुद्धरूपप्रकाशम् ।  
इह स्थाने देवः परमशिवसमाख्यानसिद्धः प्रसिद्धः  
खरूपी सवर्वात्मा रसविरसमितोऽज्ञानमोहा-

न्धहंसः ॥ ४२ ॥

सुगुप्तमिति । अस्यायमर्थः वक्ष्यमाणकेशाग्रकोटिभागैकरूपत्वादतिगुप्तं तत् शून्यं यत्नात् चिरनिरन्तरध्यानाद्यनुष्ठानात् सकलशशिकलाशुद्धरूपप्रकाशं कलानिर्वाणकला तथा सह वर्तमाना या शशिनश्चन्द्रस्य षोडशी कला तया निर्मलरूपप्रकाशो यस्य तदित्यर्थः । तथा चातिसूक्ष्ममपि त्रिकोणान्तर्वर्त्यमाकलानिर्वाणकलासहितपरंविन्दुरूपान्तःशून्यं ध्यानेन प्रकाशितं भवतीति भावः । परमामोदसन्तानराशेर्मोक्षस्य परं कन्दं प्रधानमूलमित्यर्थः । सुगुप्तमित्यत्र सुगोप्यमिति पाठे यत्नादित्यस्य उभयत्वान्वय इति ध्येयम् ।

केचित्तु त्रिकोणान्तःशून्यं शून्यस्थानं तत्तु कीदृशम् ? सकलशशिकलाशुद्धरूपप्रकाशम् । शशिनश्चन्द्रस्य सकलकलाः समस्तकलाः षोडशकलाः तत् शुद्धं शुक्लं यद्रूपं तदेव प्रकाशो यस्य तादृशपूर्णचन्द्रप्रकाशमित्यर्थः इति व्याख्यायन्ति तच्चिन्त्यम् । तत्त्रिकोणस्य पूर्णचन्द्रमण्डलमध्यवर्तित्वकथनेनैव त्रिकोणमध्यस्थानस्य पूर्णचन्द्रतुल्यप्रकाशप्राप्तौ पुनस्तत्कथनं व्यर्थं स्यात् । किञ्च सकलसुरगणैः सेवितमित्यनेन शून्यस्थानस्य सेवनं न युज्यते किन्तु त्रिकोणान्तर्बिन्दोरेव सेव्यत्वमिति । यदि तु तत् शून्यस्थानस्य परं बिन्दोरधिष्ठानात्

(४२) सुगुप्तमिति । सुगोप्यं तत् शून्याकारशिवलिङ्गं यत्नात् गोप्यं गोपनीयं कस्मैचित् यावत्तावन्न कथनीयम् । कीदृशम् ? अतिशयपरमामोदसन्तानजनकामृतराशेः प्रकृष्टमूलं तस्मादेव परमामृतं क्षरति । सूक्ष्मम् अलक्ष्यं शशिनः सकलकलैवांशरूपं प्रकाशो यस्य । इह स्थान एव परमशिवत्वेन सिद्धः सर्वैर्विदितः प्रसिद्धः योगिनां हृदये प्रकाशनपरः खरूपी शून्याकारः । सर्वेषाम् आत्मा रसविरसमितः परमरसेनाच्छादितः अज्ञानेन यो मोहान्धकारः तत्र हंसः सूर्यसदृशः ।



सुधाधारासारं निरवधि विमुञ्चन्नतितरां

यतेः स्वात्मज्ञानं दिशति भगवान् निर्म्मलमतेः ।

समास्ते सर्व्वेशः सकलसुखसन्तानलहरी-

परीवाहो हंसः परम इति नाम्ना परिचितः ॥ ४३ ॥

सेव्यत्वमित्युच्यते तदा तु तत्शून्यस्थानस्य परंविन्दोरधिष्ठानात् सेव्यत्व-  
मित्युच्यते तदा तत् शून्यस्थानमेव नो भवतीति सुधीभिर्भाव्यम् ।

सहस्रदलकर्णिकायां परमशिवस्थितिमाह इह स्थाने इति । इह स्थाने  
कर्णिकायामित्यर्थः । परमशिवसमाख्यानसिद्धः परमशिवनाम्ना ख्यातो देवो  
वर्त्तते इति शेषः । देवं विशेषयति स्वरूपीति ब्रह्मरूपी ब्रह्ममयमिति यावत् ।  
सर्वात्मा सर्व्वेषां जीवानाम् आत्मा जीवात्मस्वरूपः जीवात्मपरमात्मनोर्व्वस्तुतो  
भेदाभावात् य आत्मा स एव जीवः । अत एवोक्तमध्यात्मरामायणे—

जीवात्मा परमात्मा च पर्य्यायो नात्र भेदधीः ।

आचार्य्यशास्त्रोपदेशादैक्यज्ञानं यदा भवेत् ।

आत्मनोर्जीवपरयोर्म्मूला विद्या तदैव तु ॥

श्रुतिरपि “तत्त्वमसि” इति वाक्येन तत्त्वंपदयोरेकार्थत्वं दर्शयति । रसविर-  
समित इति रसः परमानन्दरसः विरसस्तद्वैलक्षण्येन शिवशक्तियोगजन्यसामरस्या-  
नन्दरूपः । तदुभयरसमितः प्राप्तः इत्यर्थः । अथवा रसः प्रथमोपस्थितत्वेन  
विषयरसस्तस्मिन् विरसा हेयताबुद्धिर्येन रसेन स परमानन्दरसस्तन्मित  
इत्यर्थः । अज्ञानमोहान्धहंसः अज्ञानमोहान्धकारनाशकत्वात् हंसः सूर्य्यरूप  
इत्यर्थः ॥ ४२ ॥

सुधाधारासारं निरवधि विमुञ्चन्नतितरामिति । निरवधि निरन्तरम्  
अतितसमतिशयं यथा स्यात्तथा सुधाधारारूपसारं विमुञ्चन्नित्यर्थः ।

(४३) सुधाधारासारमिति । स भगवान् शिवः निर्म्मलमतेष्वैगिनो जनस्य  
आत्मविषयस्य परमात्मनि ज्ञानं दिशति । कीदृशम् ? सुधाधारासारम् अमृतधारायां

अथवा सुधाया आधारश्चन्द्रस्तस्मादास्रियते निःस्रियते यत् तत् सुधा-  
धारासारं शुक्लवर्णामृतकिरणं विमुञ्चन् प्रकाशयन्नित्यर्थः । एतद्विशेषणेन  
विशेष्यस्य चन्द्रवत् शुक्लवर्णत्वं सूचितम् ।

यद्वा आसार्यते निःसार्यते उच्चार्यते इति यावत् तद्वाक्यं सुधाधारया  
सह आसारं सुधाधारासारं सुधामयवाक्यमित्यर्थः । ततश्च निरवधि सर्वस्मिन्  
काले अतितरां मोहनाशयातिप्रबलतरां सुधामयवाक्यं विमुञ्चन् उच्चरन् सन्  
यतेरुपास्यदेवतायां नियतमनसः स्वात्मज्ञानं स्वज्जीवात्मा तेन सह आत्मा  
परमात्मा ज्ञायतेऽनेनेति । अत्रापृथक्सहित्येन जीवात्माभेदेन परमात्मज्ञान-  
कारणं तारकब्रह्ममन्त्रम् उपदिशतीति समुदायार्थः ।

अथवा सुधा कृपासृतं तद्धारया युक्तं सारं ब्रह्ममन्त्रात्मकसारवाक्य-  
मुच्चरन् स्वात्मज्ञानं दिशतीत्यर्थः । एतद्विशेषणेन तारकमन्त्रोपदेशकत्वज्ञापनात्तु  
विशेष्यगुरुत्वं सूचितम् । एवञ्चैतद्विशेषणं पूर्वश्लोकोक्तपरमशिवस्यैव गुरुत्वात् ।  
अतएव ललितारहस्ये गुरुतत्त्वनिरूपणे—

ख्यातोऽयं पुरुषश्रेष्ठः सर्व्वदात्मरतिप्रियः ।

इत्यादिना गुरुं वर्णयित्वा

तेजोरूपा प्रिया तस्य ब्रह्मवर्त्मसुदुर्लभा ।

परमं ब्रह्म यत्पादपङ्कजद्युतिवैभवम् ॥

इत्युक्त्या शोभाधिक्येन पदपङ्कजयोः परब्रह्मरूपपरमशिवस्य हृत्पद्मादिति व्या-  
ख्यातम् । तेजोरूपगुरुप्रियायाः पादद्वयारोहणं गुरुहृदय एव न त्वन्यपुरुषस्येति ।  
अतो यः परमशिवः स एव गुरुरिति तात्पर्य्यम् ।

आसारमिव । यद्वा अमृतधारासारं निरवधि अतितराम् अत्यर्थं विमुञ्चन् इति भगवतो  
विशेषणम् एवंभूतः सर्व्वेशः शिवः सर्व्वेषां सुखसमूहलहरीबहिर्भूतः सन् समास्ते ।  
कीदृशः ? नाम्ना परमहंस इति परिचितः ।



निर्व्वाणतन्त्रेऽपि—

शिरःपद्मे महादेवस्तथैव परमो गुरुः ।  
तत्समो नास्ति देवेशि पूज्यो हि भुवनत्रये ।  
तदंशं चिन्तयेद्देवि बाह्ये गुरुचतुष्टयम् ॥ इति ॥

अयं परमशिवः कर्णिकान्तस्त्रिकोणस्य बहिरधः कथ्यमानहंसः इत्यस्योपरि वर्त्तते ।

पूर्वोक्तकङ्कालमालिनीतन्त्रवचने—

तत्कर्णिकायां देवेशि अन्तरात्मा ततो गुरुः ।  
सूर्यस्य मण्डलं तत्र चन्द्रमण्डलमेव च ॥

इत्यादिना क्रमेण महाशङ्खिनीशक्तिपर्यन्तस्थितिमभिधाय

तस्याधस्ताच्च देवेशि चन्द्रमण्डलमध्यगम् ।  
त्रिकोणं तत्र सञ्चिन्त्य क्षयहीनात्मिका कला ।  
तन्मध्ये कुटिला निर्व्वाणाख्यसप्तदशी कला ॥

इति वचनेन चन्द्रमण्डलान्तस्त्रिकोणेऽमाकलादीनामेव स्थितेरुक्तत्वात् । गुरोस्तु तदधोऽन्तरात्मन उपरि स्थितिरुवाच । ननु कङ्कालमालिनीवचनेऽन्तरात्मन उपरि गुरोः स्थितिरुक्ता तत्कथं हंसस्य ऊर्ध्वे गुरोः स्थितिरुच्यते इति चेन्न हंसान्तरात्मनोरेकार्थत्वात् ।

तथा हि कङ्कालमालिनीतन्त्रे गुरुध्यानं यथा—

सहस्रदलमध्यस्थमन्तरात्मानमुत्तमम् ।  
तस्योपरि नादविन्दोर्मध्ये सिंहासनोज्ज्वलम् ॥  
तस्मिन् निजगुरुं नित्यमित्यादि ।

तथाऽन्यत्र— हंसपीठे मन्त्रमये स्वगुरुं शिवरूपिणम् ।

अमुकानन्दनाथान्तं स्मरेत्तन्नामपूर्वकम् ॥ इति ॥

तथाऽन्नदाकल्पे— शिरः पद्मे शुक्ले दशशतदले केसरगते ।

पतत्रीणां तल्पे परमशिवरूपं निजगुरुम् ॥ इति ॥



एतेषां वचनानां पर्यालोचनया हंसान्तरात्मनोरभेदः प्रतीयते । एवं परमशिव-  
रूपं निजगुरुमित्यनेन परमशिव एव गुरुरिति भाव्यम् ।

यत्तु सहस्रदलमुपक्रम्य—

तन्मध्ये तु त्रिकोणं स्याद्विद्युदाकाररूपकम् ।

बिन्दुद्वयञ्च तन्मध्ये विसर्गरूपमव्ययम् ।

तन्मध्ये शून्यदेशे तु शिवः परमसंज्ञकः ॥

इति वचनं परमशिवस्य त्रिकोणमध्ये स्थितिवोधकम् तन्मतभेदेन सहस्रदल-  
कमलाभिन्नतत्कर्णिकाधोवर्त्यूर्ध्वमुखद्वादशदलकर्णिकान्तस्त्रिकोणे गुरुस्थितिवोध-  
कम् । एतत्पादुकापञ्चकस्तोत्रे स्पष्टीकृतम् । न तूर्द्ध्वसहस्रदलकर्णिकालिकोणे  
गुरुस्थितिवोधकम् । मध्यत्रिकोणस्याधस्तनत्रिकोणान्तरे तद्रूपेण स्थितः ।  
अन्यथा कङ्कालमालिनीतन्त्रवचनविरोधात् ।

समास्ते सर्व्वेश इति । अत्र कर्णिकायां सर्व्वेषामीश्वरः समास्ते इत्यर्थः ।  
नन्वत्र परमशिवस्थितिकथनेनैव ईश्वरस्थितिरुक्ता तत्कथं पुनः सर्व्वेशस्थिति-  
रुच्यते इत्यतः सर्व्वेशं विशेषयति हंस इति । अयं सर्व्वेशो हंसः हंस इत्यानु-  
पूर्व्विकमन्त्राकारः ।

तदुक्तं प्रपञ्चसारे—

सा तत्त्वसंज्ञा चिन्मात्रा ज्योतिषः सन्निवेस्ततः ।

विचिकीर्षुर्धनीभूय कचिदभ्येति बिन्दुताम् ॥

कालेन मिद्यमानस्तु स बिन्दुर्भवति द्विधा ।

बिन्दुर्दक्षिणभागश्च वामभागो विसर्गकः ॥

तेन दक्षिणवामाख्यौ भागौ पुं-स्त्रीविशेषितौ ।

हङ्कारो बिन्दुरित्युक्तो विसर्गः स इति स्मृतः ॥

बिन्दुः पुरुष इत्युक्तो विसर्गः प्रकृतिः स्मृतः ।

पुं-प्रकृत्यात्मको हंसस्तदात्मकमिदं जगत् ॥ इति ॥

शिवस्थानं शैवाः परमपुरुषं वैष्णवगणा  
 लपन्तीति प्रायो हरिहरपदं केचिदपरे ।  
 पदं देव्या देवीचरणयुगलाम्भोजरसिका  
 मुनीन्द्रा अप्यन्ये प्रकृतिपुरुषस्थानममलम् ॥४४॥

सुव्यक्तमाह महाकालीतन्त्रे प्रथमपटले—

सहस्रारान्तरे शून्ये दिव्यतोरणशोभिते ।

चन्द्रमण्डलमध्ये तु हंसवर्णद्वयोपरि ।

शुद्धस्फटिकसङ्काशं शुद्धक्षौमविराजितम् ॥ इत्यादि ॥

अत्र हंसवर्णद्वयोपरीति सुव्यक्तम् । अथवा हंसः परम इति नाम्ना परिचितः  
 हंस इति नाम्ना परम इति नाम्ना च परिचितो विख्यात इत्यर्थः । अतएव  
 ग्रन्थकारेण ऊनपञ्चाशच्छ्लोके केचिद्धंसाख्यमेतदित्यनेन हंसनामकत्वं स्वयमुक्तम् ।  
 यद्वा हंसोऽन्ते यस्य स हंसोऽन्तः हंसोऽन्तश्चासौ परमश्चेति कर्मधारयेण  
 शाकपार्थिवादित्वात् मध्यपदलोपे हंसःपरम इति सिद्धम् । तेन परमहंस इति  
 नाम्ना परिचित इत्यर्थः ।

अतएवोक्तम् आगमकल्पद्रुमे—

असौ परमहंसाख्यो युक्तस्थावरजङ्गमः ॥ इति ॥

सकलसुखसन्तानलहरीपरीवाह इति । सर्व्वप्रकारसुखं सकलसुखं तस्य सन्तानो  
 विस्तारः स एव लहरी श्रेणी परि सर्व्वतोभावेनोद्यते उत्तरोत्तरकालस्थायित्वेन  
 प्रकाश्यते यस्मिन् इत्यर्थः । ततश्च श्रेण्याकारेण सर्व्वव्यापकसर्व्वप्रकारसुखविशिष्ट  
 इति यावत् । अयं हंसः परमशिवस्याधोवर्त्तीत्युक्तं प्राक् ॥ ४३ ॥

एतत् कर्णिकायां सर्व्वदेवतामयहंसादीनामधिष्ठानात् शैवशाक्तादि-  
 सकलोपासकानामुपास्यदेवतास्थानमित्याह । शिवस्थानमिति । शैवाः शिवोपासका

(४४) शिवस्थानं इति । एतत् परमशिवस्थानं शैवा जनाः शिवस्थानमिति  
 लपन्ति । वैष्णवाः परमपुरुषं परा प्रकृष्टा मा लक्ष्मीर्यस्य एवम्भूतपुरुषं वदन्ति ।



इदं स्थानं ज्ञात्वा नियतनिजचित्तो नरवरो  
 न भूयात् संसारे पुनरपि न बद्धस्त्रिभुवने ।  
 समग्रा शक्तिः स्यान्नियममनसस्तस्य कृतिनः  
 सदा कर्तुं हर्तुं खगतिरपि वाणी सुविमला ॥ ४५ ॥

एतत्पदं शिवस्थानं लपन्ति वदन्तीत्यर्थः । परमपुरुषं परमपुरुषस्य विष्णोः  
 स्थानं इदमर्थतद्धितप्रत्ययेन सिद्धम् । केचिदिति ये हरिहरोपासकास्ते शैवा  
 वैष्णवाश्च ते केचित् अपरे केवलशिवविष्णूपासकेतरा हरिहरपदं लपन्ति । अतः  
 सर्वे शैवा वैष्णवाः केवलशिवस्थानं केवलविष्णुस्थानं न वदन्ति इत्यभिप्रायेण  
 इत्युक्तम् । अन्ये युगलभजनशीलाः यद्वा अन्ये हंसमन्त्रोपासका मुनीन्द्राः  
 प्रकृतिपुरुषस्थानं हंसस्य प्रकृतिपुरुषोभयरूपत्वात् तदधिष्ठितस्थानं लपन्तीत्यर्थः ।  
 एतत्प्रदर्शनमात्रं तत्स्थाने सर्वदेवतामयपरंविन्दोरधिष्ठानात् यो यदेवतोपासकः  
 स तदेवतास्थानं वदतीति बोध्यम् ॥ ४४ ॥

सहस्रारज्ञानफलमाह इदं स्थानमिति । साङ्गोपाङ्गरूपेणैतत्स्थानज्ञानं  
 भवतीति भावः । नियतनिजचित्त इति नियतं तत्र नियुक्तं निजचित्तं येन  
 इत्यर्थः । न भूयात् संसारे मुक्तो भवतीति भावः । यतः कचिदपि न बद्धस्त्रि-  
 भुवने इति हेतुगर्भविशेषणम् । बद्धः पुण्यपापरूपमायापाशबद्धः ।

अपरे केचित् प्रायो हरिहरपदमिति लपन्ति । अन्ये देवीचरणयुगलानन्दरसिका  
 देव्याः पदं लपन्ति । वस्तुतस्तु नानाप्रकारभावनाया एको निरञ्जन एवं निर्वाच्यः ।  
 अतएव “ऋजुकुटिलनानापथजुषां नृणामेको गम्य” इति पुष्पदन्तोक्तं साधु संगच्छते ॥

(४५) इदं स्थानमिति । इह एवं शास्त्रे एतत्स्थानं ज्ञात्वा नियतं संयतं  
 निजचित्तं येन सः परमात्मचिन्तापरो नरवरः संसारे न भूयात् कचिदपि त्रिभुवने  
 बद्धो न भवति । संयतमनसस्तस्य कृतिनः समस्ता शक्तिः स्यात् । तदेवाह सर्वदेव  
 कर्तुं हर्तुं स क्षमो भवति । खगतिराकाशगतिरपि भवति । अपि वाणी सर्वाह्लादिनी  
 सुविमलशक्तिरूपा भवतीति ।



तदुक्तं भागवते—

कर्मणि क्रियमाणे तु गुणैरात्मनि मन्यते ।

तदस्य संसृतिर्बन्धः पारतन्त्र्यञ्च तत् स्मृतम् ॥ इति ॥

भगवद्गीतायामपि—

स्वभावजेन कौन्तेय निरुद्धः स्वेन कर्मणा ॥ इति ॥

ततश्च पुण्यपापभोगार्थं शरीरधारणात् बन्धः । स च स्वर्गे पुण्यभोगार्थं पाताले पापभोगार्थं मर्त्ये उभयभोगार्थं भवतीति । तत्त्वज्ञानिनान्तु बन्धहेतुभूतपुण्यपापानुदयात् सञ्चितपुण्यपापक्षयाच्च क्वचिदपि कस्मिन् कालेऽपि त्रिभुवने स्वर्गमर्त्यपाताले न बद्धः न शरीरी भवति । सोऽयं प्रारब्धकर्मभोगपर्यन्तं जीवन्मुक्तः सन् तिष्ठति देहान्ते मुक्तो भवतीति भावः ।

तस्य पुण्यपापानुदयमाह कुलार्णवे—

अश्वमेधशतेनापि ब्रह्महत्याशतेन च ।

पुण्यपापैर्न लिप्यन्ते येषां ब्रह्म हृदि स्थितम् ॥ इति ॥

तथा भगवद्गीतायाम्—

नैव तस्य कृतेनार्थो नाकृतेनेह कश्चन ।

न चास्य सर्वभूतेषु कश्चिदर्थव्यपाश्रयः ॥ इति ॥

तस्य प्रक्रान्ततत्त्वज्ञानिनः कृतेन कर्मणा पुण्यं नास्ति न चाकृतेन नित्य-  
कर्मणा कश्चन प्रत्यवायोऽस्तीति सुबोधिनीव्याख्यानम् ।

सञ्चितपुण्यपापक्षयमाह श्रुतिः—

तस्मिन् मनसि लीने गते सङ्कल्पविकल्पे दग्धे पुण्यपापे सदाशिवः  
शक्त्यात्मा शान्त इति ।

अत्रास्ते शिशुसूर्यसोदरकला चन्द्रस्य सा षोडशी  
 शुद्धा नीरजसूक्ष्मतन्तुशतधाभागैकरूपा परा ।  
 विद्युत्कोटिसमानकोमलतनूर्विद्योतिताऽधोमुखी  
 नित्या<sup>१</sup>नन्दपरम्परातिविगलत्पीयूषधाराधरा ॥ ४६ ॥

भगवद्गीतायामपि—

ज्ञानाग्निः सर्वकर्मणि भस्मसात् कुरुते तथा ॥ इति ॥  
 तस्य समग्रा सर्वकार्यसाधिका शक्तिः स्यात् । शक्तिकार्यं दर्शयति सदा  
 कर्तुमिति अभीष्टकार्यं कर्तुं तथा हर्तुम् अनिष्टं कर्तुं संहर्तुं च शक्तिः खगतिरा-  
 काशपथगमनं सुविमला मधुरगद्यपद्यमयी वाणी स्यादिति सर्वत्वान्वयः ॥ ४५ ॥  
 अथात्र पूर्वं तदन्तःशून्यन्तदित्यनेन सकलशशिकलाशुद्धरूपप्रकाशमित्य-  
 नेन च सहस्रारकर्णिकान्तस्त्रिकोणे अमाकलानिर्व्वाणकलापरंविन्दूनामधिष्ठानं छले-  
 नाभिहितम् । इदानीं तेषां स्वरूपेण इतरभेदकविशेषणेन च स्पष्टयितुमिच्छन्ना-  
 दावमाकलास्वरूपमाह अत्रास्ते इति । शिशुसूर्यसोदरमित्यनेन कलाया रक्तवर्णत्वं  
 ज्ञापितम् । चन्द्रस्य या षोडशीत्यनेनेयममाकलेति ज्ञापितम् । नीरजत-  
 न्तुर्मृणालसूत्रं तस्य शतभागो दीर्घफालेनेति बोध्यम् । शुद्धा कलङ्करहिता । परा  
 चिच्छक्तिरूपा चिच्छक्तेरेवेदं रूपम् ।

अतएवोक्तं प्रभासखण्डे—

संस्थिता परमा माया देहिनां देहधारिणी ॥

(४६) अत्रास्ते इति । अत्रैव पद्मे चन्द्रस्य सा प्रसिद्धा अमानाम्नी षोडशी  
 कला आस्ते । कीदृशी ? प्रातःकालीनसूर्यस्येव कला दीप्तिर्यस्याः सा तथा ।  
 शुद्धा निर्विकारत्वात् । मृणालतन्तोः सूक्ष्मशतभागस्येव एकरूपं यस्याः । परा  
 प्रकृष्टा अथवा पश्यन्तीमध्यमावैखरीसमष्टिरूपा । पुनः कीदृशी ? विद्युद्दामसमानकोमला  
 तनुर्यस्याः । नित्योदिता क्षयोदयरहितत्वात् । अधोमुखी पूर्णानन्दपरम्परा अति-  
 प्रकाशमाना या पीयूषधारा तदाश्रया परम्पराक्रमेण शिवसम्बन्धिपीयूषधाराधरेत्यर्थः ॥  
 [एतन्मते “नित्योदिता” इति पाठः] ।

<sup>१</sup> पूर्णा इति वा ।



निर्व्वाणाख्यकला परा परतरा सास्ते तदन्तर्गता  
 केशाग्रस्य सहस्रधा विभजितस्यैकांशरूपा सती ।  
 भूतानामधिदैवतं भगवती नित्यप्रबोधोदया  
 चन्द्रार्द्धाङ्गसमानभङ्गुरवती सर्वार्कतुल्यप्रभा ॥

इति अमाविशेषणम् । नित्यानन्दपरम्परेति ब्रह्मपरम्परोत्पन्ना इत्यर्थः । अतिविग-  
 लत्पीयूषधाराधरा अतिशयामृतस्राविणीत्यर्थः । यद्वा नित्यानन्दपरम्परातिविग-  
 लत्पीयूषधाराधरेत्येकविशेषणम् । अस्यार्थः परं बिन्दुरूपं शिवः परा प्रकृतिः  
 शक्तिः आनन्देन समरसानन्देन परम्पराभ्यां शिवशक्तिभ्यामतिविगलन्ती या  
 पीयूषधारा परामृतधारा नित्यं निरन्तरं तादृशधारामिव धारां धारयतीत्यर्थः ।  
 स्पष्टमन्यत् ॥ ४६ ॥

निर्व्वाणकलास्वरूपमाह निर्व्वाणाख्यकलेति । सा परा परतरा परमा कला  
 अस्या अपि परतरा श्रेष्ठा । परादिति पाठे सर्वश्रेष्ठा इत्यर्थः । सा तदन्तर्गता  
 अमाकलायाः क्रोडे स्थिता । “तन्मध्ये कुटिला निर्व्वाणाख्यसप्तदशी कला”  
 इति पूर्वोक्तवचनात् । केशाग्रस्येत्यादि केशाग्रस्य सहस्रभागैकभागरूपसूक्ष्मा  
 सती आस्ते इत्यन्वयः । भूतानां सर्वप्राणिनामधिदैवतं हार्दचैतन्यस्वरूपा  
 इत्यर्थः । नित्यप्रबोधोदया तत्त्वज्ञानसम्पादयित्री । चन्द्रार्द्धाङ्गसमानभङ्गुरवती  
 चन्द्रार्द्धाङ्गरूपामाकलावत् कुटिलाकारेत्यर्थः । सर्वार्कतुल्यप्रभा एकदा द्वादश-  
 सूर्योदये यादृक्प्रकाशः तादृशप्रकाशमाना रक्तवर्णा च ॥ ४७ ॥

(४७) निर्व्वाणाख्येति । सा निर्व्वाणानाम्नी कला अमाकलान्तर्गता सती  
 आस्ते । कीदृशी ? परा प्रकृष्टादपि प्रकृष्टतरा । सहस्रप्रकारेण विभजितस्य केशाग्रस्य  
 एकांशरूपा । सती शोभना । पुनः कीदृशी ? भूतानामधिदेवतास्वरूपा भगवतीस्वरूपा  
 च । नित्यः प्रबोधोदयो यस्याः सा तथा । चन्द्रलेखेव भङ्गुरं वक्राकारं वपुर्गस्याः  
 सा तथा द्वादशादित्यप्रभा इत्यर्थः ।



एतस्या मध्यदेशे विलसति परमापूर्वनिर्वाणशक्तिः  
कोट्यादित्यप्रकाशा त्रिभुवनजननी कोटि-

भागैकरूपा ।

केशाग्रस्यातिसूक्ष्मा निरवधि विगलत्प्रेमधाराधरा सा  
सर्वेषां जीवभूता मुनिमनसि मुदा तत्त्वबोधं  
वहन्ती ॥ ४८ ॥

परं बिन्दुस्वरूपमाह एतस्या इति । एतस्या निर्वाणकलायाः मध्य-  
देशे कोटिः । अपूर्वा सृष्टेरादावाविर्भूतत्वात् किञ्चिदपि नास्ति पूर्वं यस्यास्ता-  
दृशी । परमा परंब्रह्मशक्तिरूपा निर्वाणशक्तिर्विलसतीत्यर्थः । निर्वाणशक्तिं  
विशेषयति कोट्यादित्यप्रकाशेति । त्रिभुवनजननी स्वर्गमर्त्यपातालादिप्रपञ्च-  
समुदायस्योत्पत्तिस्थानरूपेत्यर्थः । यतः केशाग्रस्य कोटिभागैकभागरूपा अतोऽति-  
सूक्ष्मा । निरवधिविगलत्प्रेमधाराधरेति प्रेम आनन्दार्द्रभावप्रफुल्लता । सामरस्या-  
नन्दार्द्रभावप्रफुल्लताजनिता या परामृतधारा निरवधि निरन्तरं विगलन्ती  
तादृशधारां धारयतीत्यर्थः । सर्वेषां जीवभूतेति ।

एतस्या अंश एव जीवः तदुक्तं यथा—

ज्वलदग्रेयथा देवि स्फुरन्ति विस्फुलिङ्गकाः ।

तस्याश्च्युतं परं बिन्दुर्यदा भूमौ पतत्यपि ।

(४८) एतस्या इति । एतस्याः कलायाः मध्यदेशे परमापूर्वनिर्वाण-  
शक्तिर्विलसति । कीदृशी ? कोट्यादित्य इव प्रकाशो यस्याः । त्रिभुवनजननी सर्वेषां  
आधारभूतत्वात् । केशाग्रस्यापि कोटिभागैकभागरूपा अतिसूक्ष्मत्वात् अतो  
गुह्या । निरवधि विलसत्प्रेमधारा सा शक्तिः सर्वेषां जीवभूता सती मुदा हर्षेण  
मुनिमनसि तत्त्वज्ञानं वहन्तीति ।

तदैव सहसा देवि संज्ञायुक्तो भवत्यपि ॥ इति ॥

तस्याः शिवशक्त्यात्मकपरंविन्द्वन्तर्गतशक्त्याः । संज्ञायुक्तो जीवनात्मा भवतीत्यर्थः । स्पष्टमन्यत् । इयं निर्व्वाणशक्तिः । निर्व्वाणकलाधःस्थाने नादरूपनिबोधिकोपरि वर्त्तते ।

तद् यथा—

निर्व्वाणाभ्यन्तरगता वह्निरूपा निबोधिका ।  
नादोऽव्यक्तस्तदुपरि कोट्यादित्यसमप्रभा ।  
निर्व्वाणशक्तिः परमा सर्व्वेषां योनिरूपिणी ॥  
तस्यां शक्तौ शिवं ज्ञेयं निर्व्विकारं निरञ्जनम् ।  
अत्रैव कुण्डली शक्तिर्व्विहरेत् परमात्मना ॥ इति ॥

निबोधिकाऽव्यक्तनादात्मिका वह्निरूपा । तथा हि नादस्य त्रिविधावस्था । “तमोगुणाधिक्येन केवलध्वन्यात्मकोऽव्यक्तनादः । रजआधिक्येन किञ्चिद्वर्ण-  
बद्धन्यासात्मकः । सत्त्वाधिक्येन बिन्दुरूपः” इति राघवभट्टः । ततश्च नादबिन्दु-  
निबोधिकाः अर्केन्दुवह्निरूपाः “ते ज्ञानेच्छाक्रियात्मानो बह्नीन्द्रर्कस्वरूपिणः”  
इति शारदावचनात् । तस्मादत्र वह्निरूपनिबोधिकोपरि स्थितिकथनात्  
सूर्य्यचन्द्रवह्निमण्डलोपरि निर्व्वाणशक्तेः स्थितिरिति सुधीभिर्भाव्यम् ।

व्यक्तमाह कुलार्णवोक्तपरंब्रह्मध्याने—

बिन्दुरूपं परं ब्रह्म सहस्रदलसंस्थितम् ।

इत्युपक्रम्य—

कर्णिकान्तस्त्रिकोणान्तर्मण्डलत्रयमण्डितम् ॥ इति ॥

मण्डलत्रयेण सूर्य्यचन्द्रवह्निमण्डलेन मण्डितमित्यर्थः । इयं निर्व्वाणशक्तिः  
परबिन्दुरूपेति स्फुटीकरिष्यामः ॥ ४८ ॥



तस्या मध्यान्तराले शिवपदममलं शाश्वतं योगिगम्यं  
 नित्यानन्दाभिधानं सकलसुखमयं शुद्धबोधस्वरूपम् ।  
 केचिद्ब्रह्माभिधानं पदमिति सुधियो वैष्णवं तल्लपन्ति  
 केचिद्धंसाख्यमेतत् किमपि सुकृतिनो मोक्षमात्म-  
 प्रबोधम् ॥ ४९ ॥

निर्व्वाणशक्तिमध्ये परब्रह्मस्थानमाह तस्या मध्यान्तराले इति । तस्याः  
 परं बिन्दुरूपनिर्व्वाणशक्त्याः मध्यान्तराले मध्यस्थशून्ये अमलं मायामलरहितं  
 शिवपदं ब्रह्मस्थानं लपन्ति तत्त्वज्ञा इति शेषः । योगिगम्यं सूक्ष्मातिसूक्ष्म-  
 तमत्वात् वाङ्मनसोरगोचरत्वाच्च योगिनां ज्ञानमात्रगम्यमिति भावः । केचित्  
 वैदान्तिका ब्रह्माभिधानं ब्रह्मेति नाम्ना लपन्ति अथवा हंसाख्यं हंसनामकमिति  
 यथाश्रुतार्थः । अन्ये सुकृतिनः किमपि अनिर्व्वचनीयम् आत्मप्रबोधम्  
 आत्मसाक्षात्कारस्थानं लपन्तीत्यर्थः । मोक्षमिति मुच्यते मायाप्रपञ्चाद्बहिर्भूयते

(४९) अस्या इति । अस्याः शक्तेर्मध्यदेशान्तराले निर्मलं शिवपदमास्ते ।  
 नित्यानन्दं शाश्वतम् अत्यन्तासक्तत्वात् । योगं प्राप्य अत्यन्तज्ञानसाध्यत्वात्  
 सकलानां सुखमयं अथवा सकलं कलया सह वर्त्तमानं तत् सुखमयञ्चेति तत् तथा ।  
 शुद्धबुद्धीनां प्रबोधो ज्ञानं यस्मात् । एतत् पदं केचित् परब्रह्माभिधानमिति वदन्ति ।  
 अन्ये सुधियो वैष्णवं पदं लपन्ति । केचित् सुधियो मोक्षं मोक्षस्वरूपं हंसाख्यमिति  
 वदन्ति । एतेन ब्रह्मविष्णुशिवशक्तिस्वरूपं तत्पदमित्यायातं हंसाख्यत्वात् । तथाच  
 ज्ञानार्णवे—

हकारे बिन्दुरूपेण ब्रह्माणं विद्धि पार्व्वति ।

सकारे सर्गबिन्दुभ्यां हरिश्चाहं महेश्वरि ।

अविनाभावसम्बन्धात् लोके हरिहराविति ॥

स्वरं विना उच्चारितुमशक्यत्वात् शक्तिरपि तत्र स्फुटा । कीदृशम् ? आत्मनः  
 परमात्मनः प्रबोधो यस्मात्तत्तथेति ।



यत्र तन्मोक्षरूपमित्यर्थः । अत्रेदमवधीयताम् । सहस्रदलकर्णिकान्तस्त्रिकोणे  
मायाबन्धनच्छादितप्रकृतिपुरुषात्मकपरं बिन्दुः ।

तदुक्तम्—

सत्यलोके निराकारा महाज्योतिःस्वरूपिणी ।  
माययाच्छादितात्मानं चणकाकाररूपिणी ॥  
हस्तपादादिरहिता चन्द्रसूर्याभिरूपिणी ।  
मायाबन्धनमुत्सृज्य द्विधा भित्वा यदोन्मुखी ।  
शिवशक्तिविभागेन जायते सृष्टिकल्पना ॥ इति ॥

सत्यलोके सहस्रारे इत्यर्थः ।

तथा—

निर्गुणो बिन्दुरूपश्च सिद्धिकारणमेव हि ।  
केचिद्वदन्ति स ब्रह्मा कैश्चित् विष्णुः प्रकथ्यते ॥  
कैश्चित् रुद्रो महापूर्ण एको देवो निरञ्जनः ।  
आद्याशक्तियुतो देवश्चणकाकाररूपकः ॥ इति ॥

अस्य बिन्दोः केशाग्रकोटिभागैकभागरूपसूक्ष्मतेजोऽंशो निर्वाणशक्तिर्मध्य-  
शून्यभागो ब्रह्मपदमिति ग्रन्थकारमतम् ।

तथान्यत्र—

तन्मध्ये परबिन्दुश्च सृष्टिस्थितिलयात्मकम् ।  
शून्यरूपं शिवः साक्षाद् बिन्दुः परमकुण्डली ॥

तथा—

वृत्तं कुण्डलिनीशक्तिर्गुणत्रयसमन्वितम् ।  
शून्यभागं महेशानि शिवशक्त्यात्मकं प्रिये ॥ इति ॥

अयं बिन्दुः सर्वकारणरूप ईश्वर इति केचित् । पौराणिकास्तु महाविष्णु-  
रूपोऽयमिति वदन्ति । अन्ये तु ब्रह्मपुरुषोऽयम् ।

तदाह—

नाहो न रात्रिर्न वियन्न पृथ्वी नासीत्तमो ज्योतिरभून्नवान्यत् ।  
श्रोतादिबुद्ध्यानुपलभ्यमेकं प्राधानिकं ब्रह्म पुमांस्तदासीत् ॥ इति ॥

निर्गुणः सगुणश्चेति शिवो ज्ञेयः सनातनः ।

निर्गुणः प्रकृतेरन्यः सगुणः सकलः स्मृतः ॥

इति शारदावचनात्तन्मध्येऽयं सगुणब्रह्मरूपः । वस्तुतस्त्वेकमेव मतभेदान्नाना-  
विधनाम्ना गायन्तीत्यलं विस्तरेण ॥ ४९ ॥ \* ॥

तदयं महावाक्यार्थनिर्णयः । सुषुम्णानाडयूद्धं सहस्रदलपद्मं शुक्लवर्ण-  
मधोमुखं रक्तकिञ्जल्कशोभितम् अकारादिळकारान्तपञ्चाशद्वर्णैः शुक्लभैर्विशल्या-  
वर्त्तनेन सहस्रसंख्याकैर्युक्तं सहस्रदलम् । एतत्कर्णिकायां हंसः ततः परम-  
शिवरूपगुरुः । ततः सूर्यमण्डलं चन्द्रमण्डलं ततो महावायुः । ततो ब्रह्म-  
रन्ध्रम् । ततो महाशङ्खिनी चन्द्रमण्डले विद्युदाकारलिकोणम् । तन्मध्ये  
मृणालसूत्रशतभागैकभागरूपसूक्ष्मा चन्द्रस्य षोडशी कलाऽधोमुखी रक्तवर्णा ।  
तत्क्रोडे केशाग्रसहस्रभागैकभागरूपसूक्ष्मा निर्वाणकला रक्तवर्णाऽधोमुखी ।  
तदधस्तात् अव्यक्तादात्मकनिबोधिकाख्यवह्निः । तदुपरि निर्वाणकलाक्रोडे  
परंबिन्दुः शिवशक्त्यात्मकः । अस्य केशाग्रकोटिभागैकभागरूपसूक्ष्मतेजोहंसरूपा  
निर्वाणशक्तिः । अस्या हंसो जीवः । बिन्दोर्मध्ये शून्यं ब्रह्मपदमिति । आगम-  
कल्पद्रुमपञ्चशाखादिमते सहस्रदलपद्मकर्णिकामध्ये चन्द्रमण्डले अकथादित्रिकोणं  
तन्मध्ये त्रिकोणसमीपे त्रिबिन्दुः तस्याधो बिन्दुर्हकारः पुरुषात्मकः । ऊर्ध्वबिन्दु-  
द्वयरूपविसर्गः सकारः प्रकृतिरूपः । एतदुभयात्मको हंसस्त्रिबिन्दुरूपेण  
प्रकाशते । तन्मध्ये अमाकला तत्क्रोडे निर्वाणशक्तिः तस्या मध्यशून्यं  
परं ब्रह्म इति ।

तद्यथा—

अथ शुभ्रसहस्रारे पूर्णेन्दुमध्यविस्फुरत् ।  
 त्रिकोणं तडिदाभासमकथादिहळक्षयुक् ॥  
 तदन्तरे परं शून्यं विसर्गाधो व्यवस्थितम् ।  
 बालादित्यप्रभा तत्र कला षोडश्यधोमुखी ॥  
 स्रवन्ती सौधधारां वै चन्द्रार्द्धाङ्गविभङ्गुरा ।  
 तदन्तरे परा शक्तिः कोट्यादित्यप्रभामयी ॥  
 विसतन्तुसहस्रांशभागरूपा चिदात्मिका ।  
 तदन्तः सच्चिदानन्दो वेदातीतो निरञ्जनः ॥  
 बिन्दुः पुरुष इत्युक्तो विसर्गः प्रकृतिर्भूतः ।  
 पुं-प्रकृत्यात्मको हंसः स्वप्रकाशेन भासते ॥ इति ॥

एतन्मतमाश्रित्य परं बिन्दोरुद्ध्वं हंसषट्कविसर्गोपरि गुरुस्थितिरिति वदन्ति । तन्न समीचीनम् । निर्व्वाणतन्त्रे परं बिन्दुरूपशक्तिसमीपे तस्याः पूजाध्यानपरायणस्य निजगुरोः स्थितिकथनात् । पूजार्थोपवेशनन्तु अधःस्थले सम्मुख एव युज्यते न तूर्द्धस्थले पश्चाद्देशे ।

तद्यथा । निर्व्वाणे—

सत्यलोके बीजकोषे चिन्तामणिगृहे शुभे ।  
 ध्यायेन्निरञ्जनां देवीं रत्नसिंहासनोपरि ।  
 तस्यान्तिके निजगुरुं पूजाध्यानपरायणम् ॥ इत्यादि ॥

किञ्च पूर्वप्रदर्शिते महाकालीतन्त्रवचने हंसवर्णद्वयोपरि गुरुस्थितिः सुव्यक्ता । अत्र मूलादिसहस्रदलपर्यन्तोक्तप्रकारविपरीतप्रकारबोधकानि तथा तदतिरिक्त-बोधकानि च यानि वचनानि दृश्यन्ते तानि मतभेदेन प्रकारान्तरविधायकानि इति बोध्यम् ॥ इति सप्तमप्रकरणम् ॥ \* ॥



ह्रङ्कारेणैव देवीं यमनियमसमभ्यासशीलः सुशीलो  
ज्ञात्वा श्रीनाथवक्त्रात् क्रममिति च महामो-

क्षवर्त्मप्रकाशम् ।

ब्रह्मद्वारस्य मध्ये विरचयति स तां शुद्धबुद्धिस्वभावो  
भित्त्वा तल्लिङ्गरूपं पवनदहनयोराक्रमेणैव गुप्तम् ॥५०॥

अथेदानीं सहस्रदलपर्यन्तं चक्रं निरूप्य तत्र कुण्डलिनीयोगं कथयिष्य-  
न्नादौ कुण्डलिन्युत्थापनप्रकारमाह ह्रङ्कारेणेति । अस्यायमर्थः । स योगित्वेन  
प्रसिद्धो जनः गुरुवक्त्रात् क्रमं ज्ञात्वा येन क्रमेण प्रकारेण हृदाद्याकुञ्चनादि-  
पवनदहनयोराक्रमणं कुण्डलिन्युत्थापनादिकं भवति तत्प्रकारक्रमं श्रीनाथस्य

(५०) ह्रङ्कारेणेति । इदानीं भूतशुद्धिः कथ्यते । तां देवीं कुण्डलिनीं  
यमनियमसमभ्यासशीलः स जनः श्रीनाथवक्त्रात् गुरुमुखात् महामोक्षपथप्रकाशं  
क्रमञ्च ज्ञात्वा ह्रङ्कारेण तत् स्वयम्भूलिङ्गं भित्त्वा ब्रह्मद्वारस्य मध्ये विरचयति ।  
जनः कीदृशः ? शोभनं शीलं यस्य स तथा । शुद्धबुद्धेर्हेतुः प्रभावो यस्य स तथा ।  
नन्वत्र सुप्तां तां कीदृक्प्रकारेणाक्रम्य नयति ? इत्याह पवनदहनयोरिति तयोराक्रमणेन  
अर्थात् पवनयोगेन दहनस्य ऊर्ध्वगतिस्ततः प्रबुद्धा सर्पाकृतिः सा ऊर्ध्वगतिर्भवत्येव ।

तथाच—

मूलाधारे स्मरेद्विष्यं त्रिकोणं तेजसो निधिम् ।  
तस्याग्निरेखामानीय अध ऊर्ध्वव्यवस्थिताम् ॥

इत्यूर्ध्वान्नायवचनात् ।

प्रज्वलद्ब्रजगाकारा पद्मतन्तुनिभा शुभा ।  
सर्व्वेषां जननी प्रोक्ता सूर्य्यकोटिसमप्रभा ।  
प्रबुध्य वह्नियोगेन मनसामन्धता हता ।  
सूचीव गुणमादाय व्रजत्यूर्ध्वं सुषुम्णया ।  
उद्धाटयेत् क्वाटन्तु यथा कुञ्चिकया हठात् ।  
कुण्डलिन्या तथा योगी मोक्षद्वारं प्रभेदयेत् ॥

इति गोरक्षसंहितोक्तत्वाच्च ॥ [एतन्मते “शुद्धबुद्धिप्रभावः” इति पाठः] ।

गुरोर्वक्त्रात् ज्ञात्वा पवनदहनयोराक्रमेण हूमिति कूर्चबीजोच्चारणेन च कुण्डलिनीमुत्थाप्य तल्लिङ्गरूपं भित्त्वा स्वयम्भुलिङ्गच्छिद्रं प्रस्फोटयित्वा तां देवीं कुण्डलिनीं ब्रह्मद्वारस्य मध्ये चित्रिणीनाडीमुखमध्ये विरचयति प्रापयतीत्यर्थः । हृङ्कारेणेति ।

ततो हंसमुपस्मृत्य शनैराकुञ्चयेद् गुदम् ।

इत्याद्यागमकल्पद्रुमवचने हंसमन्त्रस्योच्चारणेन कुण्डलिनीचालनविधानात् । “हं हंस इति मन्त्रः कुण्डलिनीचालने विनियुक्तः” इति ललितारहस्यकारः । किन्तु हंसस्मरणपूर्वकतदाकुञ्चनविधानात् हंस इति मनुमनुस्मृत्य जीवात्मानं हृदयस्थं दीपकलिकाकारं मूलाधारमानीय तेन सार्द्धं कुण्डलिनीं चालयेदित्यभिप्रायः ।

अतएवागमकल्पद्रुमे—

आरोप्यारोप्य शक्तिं कमलजनिलयादात्मना साधकेन्द्रः ।

इति परवचने आत्मना जीवात्मना सार्द्धं चालनमुक्तम् ।

कालीकुलामृतेऽपि—

हृदयाद्धंसमनुना नीत्वा जीवं मुखाम्बुजे ।

हृङ्कारेण समुत्थाप्य कुण्डलीं परदेवताम् ॥ इति ॥

कङ्कालमालिनीतन्त्रे—

आकृष्य प्रणवेणैव जीवात्मानं नगेन्द्रजे ।

कुण्डलिन्या सह प्राणं गन्धमादाय साधकः ।

सोऽहन्तु मनुना देवीं स्वाधिष्ठाने प्रवेशयेत् ॥ इति ॥

ततश्च हंसेन प्रणवेन वा हृदयाज्जीवं मूलाधारमानीय केवलकूर्चबीजेन कुण्डलिनीमुत्थापयेत् इति सुधीभिर्भाव्यम् ।



स जनः कीदृशः ? यमनियमसमभ्यासशीलः यमनियम इति योगप्रति-  
बन्धककामक्रोधादिनाशकतदनुकूलशरीरान्तर्वायुरेचनमनःस्थैर्यादिसाधकाङ्गयोग -  
प्रदर्शकं । तैरेव प्रकृतयोगनिष्पत्तेः न तु केवल्यमनियममात्रेण । अतएव  
ग्रन्थकृता चतुःपञ्चाशच्छ्लोके 'योगी यमाद्यैर्युत' इत्यत्र यमाद्यैरिति बहुवच-  
नान्तत्वेन प्रयुक्तम् । अयन्तु यमाद्यभ्यासः कामाद्याकुलितचित्तानामेव । यदि  
तु जन्मान्तरीयादृष्टवशात् स्वभावतो वा क्रोधकामादिरहितः तदा तद्योगा-  
भ्यासं विनापि प्रकृतयोगे शक्तो भवतीति बोध्यम् ।

सुशील इति यतः यमाद्यभ्यासशीलः अतएव सुशील इति । श्रीनाथ-  
वक्त्रादिति । गुरूपदेशं विना क्रमज्ञानं न भवतीति भावः ।

अतएवोक्तम्—

गुरूपदेशतो ज्ञेयं न तु शास्त्रार्थकोटिभिः ॥ इति ॥

क्रमं विशेषयति महामोक्षवर्त्मप्रकाशमिति । मोक्षवर्त्म चित्रिणीनाडीमध्यच्छिद्र-  
रूपवर्त्म तस्य प्रकाशः प्रस्फोटनं येन क्रमेणेत्यर्थः । शुद्धबुद्धिस्वभाव इति  
शुद्धबुद्धौ ब्रह्मणि स्वभावो यस्य अथवा शुद्धबुद्ध्या स्वस्मिन् आत्मनि भावो  
यस्येत्यर्थः । सुगुप्तं यथा स्यात्तथेति क्रियाविशेषणम् । अथवा तल्लिङ्गरूपं  
सुगुप्तं मुद्रितमुखत्वेनाव्यक्तम् अप्रकाशितमुखमिति यावत् । अथात्र  
कुण्डलिन्युत्थापनप्रकारं विशेषेणाह ।

आगमकल्पद्रुमपञ्चमशाखायाम्—

पद्मासने निवेश्याङ्गे ततः पाणिद्वयं न्यसेत् ।

ततो हंसमुपस्मृत्य शनैः सङ्कोचयेद्गुदम् ॥

वायुमुत्तोलयेत्तेन वर्त्मना स पुनः पुनः ।

उत्तोल्य भेदयेच्चक्रं तस्यानुष्ठानमुच्यते ॥

मूलाधारसरोजे तु त्रिकोणमतिसुन्दरम् ।



कामो भवति तन्मध्ये बालार्ककोटिसन्निभम् ।  
तदूर्ध्वं कुण्डलीशक्तिं स्वयम्भूलिङ्गवेष्टिनीम् ॥

तथा—

कामाग्निना कूर्चयोगात् परं हंसाभिलाषिणीम् ॥ इति ॥

तथा भूतशुद्धौ—

हृदिस्थां कुञ्चिकां कृत्वा गत्वा तदुदरे शिवे ।  
कण्ठाद्यं समनुप्राप्य द्वारं कुञ्चिकया हठात् ॥  
उद्धास्य परमेशानि पवनेन प्रदीपयेत् ।  
हुताशनप्रतप्तां तु तापेन भृशमूर्द्ध्वताम् ॥  
प्रसुप्तां नागिनीं लिङ्गे योनिवक्त्रे प्रबोधयेत् ।  
ततः प्रचालयेद्वायुं यावन्नाड्यन्तरेषु च ॥  
गुरुदिष्टेन मार्गेण सकृद्वा कुम्भकेन वै ।  
आक्रम्यैवं ततो जीवं सुगुप्तेन पथा भृशम् ॥  
ऊर्ध्वोच्छ्वासैरूर्ध्वमुखान् कारयेत् पङ्कजान् शिवे ।  
प्रबोधयन् शनैर्भानुं मेरुशृङ्गं नयेत् सुधीः ॥ इति ॥

तदयं सकलवचनपर्यालोचनसिद्धः क्रमोऽवधीयताम् । योगी जनः  
विहितासने उपविश्य स्वाङ्गे उत्तानौ करौ कृत्वा खेचरीमुद्रया स्थिरचित्तः सन्  
देहान्तर्वायुमापूर्य्य कुम्भकं कृत्वा हृदयमाकुञ्चयेत् । तेन ऊर्ध्वोच्छ्वासोत्सरण-  
निवृत्तिः । ततो देहान्तरस्थवायोरुदरकण्ठादिव्यापकतया नाडीच्छिद्रप्रस्फोटने-  
नाधोगमनमनुभूय गुदमाकुञ्चयापानं संरुध्य वायुमुत्तोल्य मूलाधारकमलकर्णि-  
कान्तस्त्रिकोणस्थकामं वाममावर्तयेत् । तेनोद्दीप्तेन तत्र स्थितेन कामाग्निनोत्तप्तां  
कुण्डलिनीं ह्रङ्कारेण चेतयित्वा परमशिवसामरस्याभिलाषिणीं तां स्वयम्भूलिङ्गमुखं  
स्फोटयित्वा तच्छिद्रेण चित्रिणीनाडीमुखमध्यं प्रापयेदिति समुदितार्थः ॥५०॥

भित्त्वा लिङ्गत्रयं तत्परमरसशिवे सूक्ष्मधाम्नि प्रदीपे  
सा देवी शुद्धसत्ता तडिदिव विलसत्तन्तुरूप-  
स्वरूपा ।

ब्रह्माख्यायाः शिरायाः सकलसरसिजं प्राप्य  
देदीप्यते त-  
न्मोक्षाख्यानन्दरूपं घटयति सहसा सूक्ष्मता-  
लक्षणेन ॥ ५१ ॥

इदानीं कुण्डलिनीयोगप्रकारमाह भित्त्वेति । संरुद्धवर्त्मनि वर्त्मकरणं  
भेदः । अस्यार्थः सा देवी कुण्डलिनी तल्लिङ्गत्रयं स्वयम्भूबाणेतराख्यलिङ्गत्रयं  
भित्त्वा तैल्लिङ्गैः संरुद्धवर्त्मनि वर्त्म कृत्वा ब्रह्माख्यायाः शिरायाः चित्रिणीनाडी-  
सम्बन्धि तद्ग्रथितमिति यावत् । ग्रथितं तत् सकलसरसिजं प्राप्य तत्र देदीप्यते  
ततः सूक्ष्मतालक्षणेन सूक्ष्मभावस्वरूपेण सूक्ष्मभावेनेति यावत् । तेन भावेन  
विलसत्तन्तुरूपस्वरूपा सती परमरसशिवे परमरसः परमानन्दः तन्मये शिवे  
सहस्रदलकर्णिकास्थपरंविन्दुरूपशिवसमीपे अर्थाद्वत्वा मोक्षाख्यानन्दरूपम् अर्थात्  
साधकस्य नित्यानन्दरूपमुक्तिं सहसा घटयतीत्यर्थः । लिङ्गत्रयमिति तत्पूर्वोक्तं  
षट्चक्रं पञ्चशिवञ्चेति चतुर्दशग्रन्थीन् भित्त्वेति बोध्यम् ।

तदुक्तं शाक्तानन्दतरङ्गिण्याम्—

गच्छन्तीं ब्रह्मरन्ध्रेण भित्त्वा ग्रन्थींश्चतुर्दश ॥ इति ॥

(५१) भित्त्वेति । इदानीं तस्या गतिप्रकारमाह सा देवी तल्लिङ्गत्रयं  
स्वयम्भूबाणेतराख्यलिङ्गान् भित्त्वा ब्रह्माख्यनाड्याः सकलसरसिजान् प्राप्य  
परमरसशिवे देदीप्यते भृशं दीप्तिं कुर्वती सहसा सूक्ष्मतालक्षणेन मोक्षानन्दरसं  
घटयति च अर्थात् शिवलिङ्गस्य । सा कीदृशी ? शुद्धसत्ता चतुर्विंशतितत्त्वसम्बन्धा ।  
पुनः कीदृशी ? विद्युदिव प्रकाशतन्तुरूपमिव स्वरूपं यस्याः सा तथा । शिवे  
किम्भूते ? सूक्ष्मधाम्नि सूक्ष्मं धाम यस्य । प्रदीप्ते प्रकृष्टदीप्तिं कुर्वति ।



तत्र लिङ्गशिवयोर्भेदप्रकारमाह स्वतन्त्रतन्त्रे—

षट्चक्रस्थान् शिवान् भित्त्वा देवी गच्छति निष्कलम् ।  
चक्राधिष्ठानतो रूपं धृत्वा तत्तन्मनोहरम् ॥  
मोहयित्वा महेशानमानन्दाप्लुतविग्रहम् ।  
रमित्वा तत्र तत्रैव यावत् प्राप्नोति शाश्वतम् ।  
मोहितः परया यस्मात्तस्माद्विन्न उदाहृतः ॥ इति ॥

तथा मायातन्त्रे—

भित्त्वा लिङ्गलयं देवी शक्तिमार्गेण गच्छति ।  
तत्तद्रूपेण चक्रेषु निष्कलं प्राप्य निर्वृता ॥ इति ॥

तत्तद्रूपेणेति वैखरीमध्यमापश्यन्तीभावेन ।

तदुक्तम्—

प्रथमे वैखरीभावो मध्यमा हृदये स्थिता ।  
भ्रूमध्ये पश्यन्तीभावः पराभावस्तु बिन्दुनि ॥

अस्यार्थः परा पश्यन्ती मध्यमा वैखरीति चतस्रः शब्दोत्पादिकाः शक्तयः  
कुण्डलिन्यभेदरूपाः । ततः सहस्रारे कुण्डलिनीगमनकाले प्रथमे स्वयम्भू-  
लिङ्गसमीपे वैखरीभावेन तं मोहयित्वा एवं हृदये बाणलिङ्गं मध्यमाभावेन भ्रूमध्ये  
इतरलिङ्गं पश्यन्तीभावेन मोहयित्वा परंबिन्दुनिकटे पराभावमाप्नोतीत्यर्थः ।

चक्रभेदप्रकारमाह—

चित्त्रिणीविवरे रक्तभेदपङ्कसमुद्भवान् ।  
सव्यदक्षपार्श्वयोश्च नालस्थान् वाहयेच्च तान् ॥  
पद्मान्नाडीमध्यवर्त्मरोधितान् परमेश्वरि ।  
नालं वामग्विशेत् पद्मन्तेन भेदः प्रजायते ॥  
यथा शिल्पवर्ती रश्मिवाही लाययति प्रभुः ।  
भेदयित्वा तथा चक्रं षड् जीवेन नयेच्च ताम् ॥ इति ॥



तथा—

षट्चक्रसन्धिमार्गेण सुषुम्णावर्त्मना तथा ।

हंसेन मनुना देवीं सहस्रारं समानयेत् ॥ इति ॥

परमरसशिवं विशेषयति । सूक्ष्मधाम्नि प्रदीपे इति । सूक्ष्मधाम निर्व्वाण-  
शक्त्यात्मकपरं बिन्दोस्तेजो हंसः तन्मध्ये दीप्यमाने इत्यर्थः ।

देवीं विशेषयति । शुद्धसत्त्वेति । सत्त्वातिसत्त्वपरमसत्त्वशुद्धसत्त्व-  
विशुद्धसत्त्वेति पञ्चविधं शरीरावच्छिन्नचैतन्यमुत्तरोत्तरप्रकृष्टं तत्रेयं शुद्धसत्त्वा-  
तुरीयेति यावत् ।

केन प्रकारेण मोक्षाख्यानन्दं घटयतीत्याकाङ्क्षायामुच्यते । तत्र  
परं बिन्दौ तां कुण्डलिनीं विलाप्य केषाञ्चित् साधकानां शिवात्मनोरभेदेन तद्विन्दु-  
चिन्तनेन केषाञ्चित् तथा शक्त्यात्मकचिन्तनेन केषाञ्चित् परमपुरुषमय-  
चिन्तनेन तथा केषाञ्चित् केवलशिवशक्तिसामरस्यचिन्तनेन सा देवी मोक्षं  
घटयतीति ।

तदुक्तं मायातन्त्रे—

ऐक्यं जीवात्मनोराहुर्योगं योगविशारदाः ।

शिवात्मनोरभेदेन प्रतिपत्तिं परे विदुः ॥

शक्त्यात्मकं तथा ज्ञानं जगुरागमवादिनः ।

पुराणपुरुषस्यान्ये ज्ञानमाहुर्विशारदाः ॥

शिवशक्तयोः सामरस्यात्मकं प्रकृतिनोऽपरे ॥ इति ॥

ऐक्यं जीवात्मनोरिति समाधिविषयम् । योगमिति युज्यते परमात्मना  
एकीभूयते अनेनासौ योगः । तं योगमित्यर्थः । समाधिमुत्त्वा ध्याने योगभेदमाह ।  
शिवात्मनोरित्यादि । सामरस्यात्मकमिति ।

स्त्रीपुंयोगे तु यत् सौख्यं सामरस्यं प्रकीर्तितम् ।

तच्चिन्तनप्रकारमाह बृहच्छ्रीक्रमे—

कलां कलङ्करहितां चिदानन्दमुपेयुषीम् ।

बिम्बरूपनिदानञ्च शुद्धस्फटिकसन्निभम् ॥

पराविराजिवामोरुमदालसवपुःस्त्रियम् ।

नादोपरि महादेवं पश्यन्ति ज्ञानचक्षुषा ॥ इति ॥

कलां कुण्डलिनीम् । चिदानन्दं बिन्दुरूपशिवमुपेयुषीं प्राप्तवतीमित्यर्थः ।  
बिम्बरूपनिदानं परशिवम् ।

तथान्यत्र—

शून्यरूपं परशिवं प्रापयित्वा तु कुण्डलीम् ।

ततः सामरसीभूतां प्रापयित्वा परामृतम् ।

पुनस्तेन पथा देवीं प्रापयेत् कुलगह्वरम् ॥ इति ॥

यथा—

साङ्गत्यन्तु तयोः कृत्वा सामरस्यं विभाव्य च ।

तदुद्धूतरसेनैव तर्पयेद्देहदेवताम् ॥ इति ॥

प्रकारान्तरमाह गन्धर्व्वमालिकायाम्—

सहस्रारं शिवपुरं रम्यं दुःखविवर्जितम् ।

सर्व्वतोऽलङ्कृतैर्दिव्यं नित्यपुष्पफलद्रुमैः ॥

सदाशिवपुरं रम्यं कल्पवृक्षसुशोभितम् ।

पञ्चभूतात्मकं वृक्षं गुणत्रयसमन्वितम् ॥

चतुर्व्वेदचतुःशाखानित्यपुष्पसमन्वितम् ।

पीतं श्वेतं तथा कृष्णं रक्तपुष्पञ्च पार्व्वति ॥

हरितञ्च विचित्रञ्च नानापुष्पमनोहरम् ।

एवं कल्पद्रुमं ध्यात्वा तदधो रत्नवेदिकाम् ॥

तत्रोपरि सुपर्यङ्कं नानावस्त्रोपशोभितम् ।  
 मन्दारपुष्पसहितं नानागन्धानुमोदितम् ॥  
 तत्रोपरि महादेवः सदा तिष्ठति सुन्दरि ।  
 ध्यायेत् सदाशिवं देवं शुद्धस्फटिकसन्निभम् ॥  
 बद्धरत्नसमाकीर्णं दीर्घबाहुं मनोहरम् ।  
 सुखप्रसन्नवदनं स्मेरास्यं सततं प्रिये ॥  
 श्रवणे कुण्डलोपेतं रत्नहारेण शोभितम् ।  
 गले पद्मसहस्रेण मालया शोभितम् वपुः ॥  
 अष्टबाहुं त्रिनयनं शिवं पद्मदलेक्षणम् ।  
 पादयोर्नूपुरं रम्यं शब्दब्रह्ममयं वपुः ॥  
 एवं स्थूलवपुस्तस्य भावयेत् कमलेक्षणे ।  
 पद्ममध्ये स्थितं देवं निरीहं शवरूपवत् ।  
 शवरूपो महादेवः कृत्यं नास्ति कदाचन ॥

तथा—

ध्यायेत् कुण्डलिनीं देवीं स्वयम्भूलिङ्गवेष्टिनीम् ।  
 हंसेन मनुना देवीं सहस्रारं समानयेत् ॥  
 सदाशिवो महादेवो यत्रास्ते परमेश्वरि ।  
 देवीं रूपवतीं कामसमुल्लासविहारिणीम् ॥  
 मुखारविन्दगन्धेन मोदितं परमं शिवम् ।  
 प्रबोध्य परमेशानि तत्रैवोपविशेत् प्रिये ॥  
 शिवस्य मुखपद्मं हि चुचुम्बे कुण्डली शिवे ।  
 सदाशिवेन देवेशि क्षणमात्रं रमेत् प्रिये ॥  
 अमृतं जायते देवि तत्क्षणात् परमेश्वरि ।  
 तदुद्भवामृतं देवि लाक्षारससमायुतम् ॥



नीत्वा तां कुलकुण्डलीं लयवशात् जीवेन सार्द्धं सुधी-  
 र्मोक्षे धामनि शुद्धपद्मसदने शैवे परे स्वामिनि ।  
 ध्यायेदिष्टफलप्रदां भगवतीं चैतन्यरूपां परां  
 योगीन्द्रो गुरुपादपद्मयुगलालम्बी समाधौ यतः॥५२॥

तेनामृतेन देवेशि तर्पयेत् परदेवताम् ।  
 षट्चक्रदेवतास्तत्र सन्तर्प्यामृतधारया ॥  
 आनयेत्तेन मार्गेण मूलाधारं पुनः सुधीः ।  
 यातायातक्रमेणैव तत्र कुर्यान्मनोलयम् ॥  
 एवमभ्यस्यमानस्तु अहन्यहनि पार्वति ।  
 जरामरणदुःखाद्यैर्मुच्यते भवबन्धनात् ॥

एवम्प्रकारान्तरस्तन्त्वान्तरे अनुसन्वेयः ॥ ५१ ॥

कुण्डलिनीध्यानयोगमुक्त्वा समाधियोगमाह नीत्वेति । अस्यायमर्थः ।  
 समाधौ यतः योगीन्द्रः सुधीः तां पूर्वोक्तोत्थापनक्रमेण ब्रह्मद्वारं प्राप्तवतीं  
 भगवतीं कुण्डलिनीं जीवेन सार्द्धं लयवशात् लयक्रमेण शुद्धपद्मसदने सहस्रार-  
 मध्ये परे परंविन्दुरूपे शिवे शिवपदे स्वामिनि स्वामिनिकटे नीत्वा इष्टफलप्रदाम्  
 इष्टदेवतारूपां तां स्वामिरूपपरंविन्दुना सहैकीभावं प्रापयित्वा परां परंविन्दु

(५२) नीत्वेति । तस्यास्तु साधकाय ओमित्याह नीत्वेति । सुधीः जनः  
 तां कुलकुण्डलिनीं जीवेन जीवात्मना सार्द्धं लयवशात् लीनां कृत्वा शैवे शिव-  
 सम्बन्धीयमोक्षे धामनि नीत्वा ध्यायेदिति । “अपानः कर्षति प्राणं प्राणोऽपानञ्च  
 कर्षति” इत्येतत्क्रमेण यदा प्राणो जीवम् आकर्षयति तदैव जीवात्मना सार्द्धं तस्या  
 आनयनम् । कीदृशे ? शुक्लपद्मे सहस्रारपद्मे सदनं स्थानं यस्य । परे उत्कृष्टे  
 अथवा परे स्थानस्वामिनि सर्व्वेषामधिकारिणि संहारकारणत्वात् । तां कीदृशीम् ?  
 इष्टफलं प्रददाति इति इष्टफलप्रदां । भगवतीं श्रीकाममाहात्म्यवतीं चैतन्यरूपां चेतना-  
 स्वरूपां । परां प्रकृष्टां । गुरोः पादपद्मयुगलालम्बी योगीशः एवंक्रमेण भावयेदिति  
 सम्बन्धः । समाधौ ध्यानधारणादौ यतः । [एतन्मते “शुक्लपद्मसदने” इति पाठः] ।

स्वरूपां ध्यायेत् । चैतन्यरूपामिति । तदनन्तरं परंविन्दुमपि तन्मध्यशून्यमध्ये  
चिदात्मनि विलाप्य शुद्धचैतन्यरूपां ध्यायेदिति समुदायार्थः । ततः सोऽहम्भावेन  
जीवात्मनोरैक्यं ज्ञात्वा तत्र चित्तं विलाप्य सर्वव्यापकसम्पूर्णज्ञानात्मना स्थिर-  
चित्तः सन् तिष्ठेदिति शेषः ।

तदुक्तं श्रीमदाचार्यस्वामिना—

मकारं कारणं प्राज्ञश्चिदात्मनि विलापयेत् ।

चिदात्माहं नित्यशुद्धबुद्धमुक्तसद्वयः ॥

परमानन्दसन्दोहो वासुदेवोऽहमिति ।

ज्ञात्वा विवेचकं चित्तं तत्साक्षिणि विलापयेत् ॥

चिदात्मनि विलीनञ्चेत्तच्चित्तं नैव चालयेत् ।

पूर्णबोधात्मना तिष्ठेत् पूर्णाचलसमुद्रवत् ॥ इति ॥

भकारमिति प्रणवपक्षे । अत्र कारणं परंविन्दुः । वासुदेवोऽहमिति “वैष्णवं  
तल्लपन्ति” इत्यनेनैकवाक्यतया वैष्णवपक्षे । तेन यो यदेवतोपासकः, स  
सोऽहमिति ज्ञात्वा । ॐ इति प्रणवोपासनायाम् । अन्यत्र तत्तन्मन्त्रमय-  
कुण्डलिनीस्वरूपं ज्ञात्वा इति बोध्यम् ।

तन्त्रान्तरे—

किरणस्थं तदग्निस्थं चन्द्रभास्करमध्यगम् ।

<sup>1</sup>महामूल्य(शून्य)मयं कृत्वा पूर्णस्तिष्ठति योगिराट् ॥ इति ॥

जीवेन सार्द्धं नीत्वेति पूर्वप्रदर्शितवचनात् हंस इति जीवात्मानं हृदयस्थं  
दीपकलिकाकारं हंस इति मन्त्रेण मूलाधारमानीय तेन सार्द्धं कुण्डलिनीं नयेत् ।

लयवशादिति । लयक्रममाह—

विकोणाख्ये तु देवेशि लङ्कारं चिन्तयेत्ततः ।

ब्रह्माणन्तत्र सञ्चिन्त्य कामदेवञ्च चिन्तयेत् ॥

<sup>1</sup> “महाशून्ये लयं गत्वा” इति तारारहस्यवृत्तिकावृतपाठः ।



१जीवं तत्रैव निश्चित्य प्रणवोच्चारणेन च ।  
पदे च गमनं पत्यौ विसर्गनाशकामिनी ॥  
प्राणं सञ्चिन्त्य देवेशि महेशि प्राणवल्लभे ।  
डाकिनीं परमाराध्यां शक्तिञ्च भावयेत्ततः ॥  
एतानि गिरिजे मातः पृथ्वीं नीत्वा गणेश्वरि ॥

तथा—

ततश्च<sup>२</sup> पृथिवीं धन्यां गन्धं<sup>३</sup> नीत्वा महेश्वरि ।  
आकृष्य प्रणवेनैव जीवात्मानं नगेन्द्रजे ॥  
कुण्डलिन्या सह प्राणं गन्धमादाय साधकः ।  
सोऽहं तु<sup>४</sup> मनुना देवि स्वाधिष्ठाने प्रवेशयेत् ॥

तथा—

तत्कर्णिकायां वरुणं तत्रापि भावयेत् हरिम् ।<sup>५</sup>  
पुराणकारिणीं<sup>६</sup> शक्तिं चिन्तयित्वा वरानने ॥  
एतानि गन्धञ्च शिवे रसं नीत्वा वरानने ।  
जीवात्मानं कुण्डलिनीं रसञ्च मणिपूरके ॥

तथा—

तत्कर्णिकायां सुश्रोणि वह्निं सञ्चिन्त्य साधकः ।  
तत्र रुद्रः स्वयं कर्त्ता संहारे सकलस्य च ॥  
लाकिनीशक्तिसंयुक्तं भावयेत्तं मनोहरम्<sup>७</sup> ।  
ततश्चक्षु<sup>८</sup>रिन्द्रियञ्च ध्यात्वा तेजोमयं शिवे ॥

<sup>१</sup> वीजं तत्रैव संचिन्त्य पाणावादानमेव च ।

पदे च गमनं पायौ विसर्गं नसि कामिनी ॥ इति पाठान्तरम् ॥

<sup>२</sup> “पूर्वोक्ता” इति पाठान्तरम् ॥ <sup>३</sup> “गन्धे” इति पाठान्तरम् ॥

<sup>४</sup> “सोऽहमिति” इति पाठान्तरम् ॥

<sup>५</sup> इतः परं “रसनेन्द्रियकूपस्थं जलञ्च कामलालसे” पुस्तकान्तरे इत्यधिकः पाठः ॥

<sup>६</sup> “युवानं राकिणी” इति पाठान्तरम् ॥ <sup>७</sup> हरे. <sup>८</sup> तत्र चक्षु.



एतद्रसानि<sup>१</sup> सुभगे रूपं<sup>२</sup> नीत्वा महाभगे ।  
जीवात्मानं कुण्डलिनीं रूपञ्चानाहते नयेत् ॥

तथा—

तत्कर्णिकायां वायुञ्च जीवस्थाननिवासिनम् ।  
तत्र योनिमण्डलञ्च बाणलिङ्गविराजितम् ॥  
शाकिनीशक्तिसंयुक्तं तत्र वायुं त्वगिन्द्रियम् ॥  
एतानि रूपं संयुज्य स्पर्शं त्वमलकारिणि ।  
जीवं कुण्डलिनीं स्पर्शं विशुद्धे स्थापयेत्ततः ॥

तथा—

तत्कर्णिकायामाकाशं शिवञ्च शाकिनीयुतम् ।  
वाचः श्रोत्रञ्च आकाशे संस्थाप्य नगनन्दिनि ॥  
एतानि स्पर्शं शब्दे वै नीत्वा शङ्करि मत्प्रिये ।  
जीवं कुण्डलिनीं शब्दञ्चाज्ञाचक्रे निधापयेत् ॥

इत्यन्तं कङ्कालमालिन्याम् । त्रिकोणाख्ये प्रक्रान्तमूलाधारत्रिकोणे । तन्मध्ये  
लङ्कारचिन्तनमिति । एवं प्रणवोच्चारणेन जीवानयनमिति मतान्तरम् । विसर्ग-  
नाशकामिनीति । विसर्ग उपसर्गः कामोद्वेग इति यावत् । तन्नाशयितुं शीलं  
यस्याः सा कुण्डलिनी पत्यौ पदे सहस्रदलकमलस्थबिन्दुमयशिवे गमनं साधकेन  
कार्येति शेषः । एतानि लङ्कारब्रह्मकामदेवडाकिनीशक्तिप्राणेन्द्रियाणि पृथ्वीं  
नीत्वा पृथ्व्यां विलाप्य पृथिवीं गन्धतत्त्वे विलाप्य जीवात्मानं कुण्डलिनीं  
गन्धतत्त्वं प्रणवेनाकृष्य सोऽहंमन्त्रेण स्वाधिष्ठाने समानयेत् इति शेषः । एवं  
सर्व्वत्र बोध्यम् । जीवं कुण्डलिनीं शब्दतत्त्वमाज्ञाचक्रे नीत्वा शब्दतत्त्वं  
तलस्थाहङ्कारे अहङ्कारं महत्तत्त्वे महत्तत्त्वं हिरण्यगर्भाख्यसूक्ष्मप्रकृतौ प्रकृतिं  
परबिन्दौ विलापयेत् ।

<sup>१</sup> एतानि रसञ्च.

<sup>२</sup> रूपे.

तदुक्तं मन्त्रतन्त्रप्रकाशे—

अहङ्कारे हरेद्वयोम सशब्दं तन्महत्यपि ।  
महच्च सर्वशक्तीनामव्यक्ते कारणे परे ॥  
सच्चिदानन्दरूपं यत् वैष्णवं कारणं परम् ।  
पृथिव्यादिक्रमात् सर्वं तत्र लीनं विचिन्तयेत् ॥ इति ॥

सर्वशक्तिमव्यक्ते हिरण्यगर्भाख्यसूक्ष्मप्रकृतौ महद्वरेत् प्रकृतिञ्च परे परबिन्दु-  
रूपकारणे हरेदित्यर्थः ।

अत्र—

समाधिकालात् प्रागेवं विचिन्त्यातिप्रयत्नतः ।  
स्थूलसूक्ष्मक्रमात् सर्वं चिदात्मनि विलापयेत् ॥

इत्याचार्य्यविधानात् स्थूलानां सूक्ष्मे लयः । पृथिव्यादिकमनाहतपर्यन्तं  
तेषामुक्तक्रमेण लये पृथिव्याश्रितत्वेन पादघ्राणेन्द्रिययोः पृथिवीप्रपञ्चसमुदा-  
यस्य च पृथिवीस्थाने विलापनम् । एवं जलस्थाने पाणिरसनेन्द्रियजलप्रपञ्चानाम् ।  
वह्निस्थाने पायुचक्षुरिन्द्रियवह्निप्रपञ्चानाम् । वायुस्थाने उपस्थत्वगिन्द्रियवायु-  
प्रपञ्चानाम् । आकाशस्थाने वाक्श्रोत्रेन्द्रियाकाशप्रपञ्चानां लयः । आज्ञाचक्रे  
सूक्ष्ममहदहङ्कारादिकं तेषामुक्तक्रमेण कारणे लयः । ततः क्षकाराद्यकारान्तवर्णान्  
विलोमेन विलाप्य स्थूलसूक्ष्मक्रमात् सर्वमित्यत्र सर्वमित्युपादानात् ब्रह्ममात्राव-  
स्थितये आज्ञाचक्रोर्द्ध्वस्थितपूर्वोपदर्शितबिन्दुबोधिण्यादिसकलकारणशरीरमपि  
विलोमेनादिकारणे परंबिन्दौ विलापयेदिति ।

तत्प्रकारमाह—

सङ्कल्पचैवं ततो न्यासस्थानाद्वर्णैश्च संहरेत् ।  
प्रतिलोमे लक्षल्यो लकारस्य हकारके ॥  
हल्यश्च सकारे च सलयश्च षकारके ।  
क्रमेणैवमपर्यन्तं लयमुत्पाद्य यत्नतः ॥ इति ॥



तथा—

तदणौ संहरेद्विन्दौ कलायान्तं नियोजयेत् ।  
तां नादेनान्तरं नादं नादान्ते संहरेत् पुनः ॥  
तमुन्मन्यां समायोज्य विष्णुवक्त्रे नयेच्च ताम् ।  
तं पुनर्गुरुवक्त्रे तु योजयेत् साधकोत्तमः ।  
ततश्च योजयेद्वर्णाञ्जलयेत् परमे शिवे ॥ इति ॥

विष्णुवक्त्रे पुंविन्दौ ।

सूर्यविन्दुर्मुखं प्रोक्तमधस्तादिन्दुपावकौ । इत्यादि ।  
विन्दुः पुरुष इत्युक्तो विसर्गः प्रकृतिः स्मृतः ।

इत्यादिवचनयोरेकवाक्यतया तस्यैव वक्त्रत्वात् ।

नीत्वा तां पुंसि विन्द्रात्मनि तमथ परात्मन्यथो कालतत्त्वे  
तद्वै शक्तौ चिदात्मन्यपि च नयतु तां केवले धाम्नि शान्ते ।

इति केशवाचार्यवचनैकवाक्यत्वाच्च । अत्र स्वस्वकारणे संहरणदर्शनात् नादान्तस्य  
व्यापकशक्तौ तामुन्मन्यां तां समन्यां तां विष्णुवक्त्रे इति बोध्यम् । एवंप्रकारेण  
वर्णानां संहरणे षट्चक्राणां संहारः पद्मदलानां वर्णमयत्वात् ।

तदुक्तं विश्वसारे—

आदिवर्णात्मकं पत्रं पद्मानां परिकीर्तितम् ॥ इति ॥

अथ वर्णपद्मोभयसंहरणप्रकारमाह सम्मोहनतन्त्रे—

वादिसान्तान् दलस्थार्णान् संहरेत् कमलासने ।  
तं षट्पत्रमये पद्मे बादिलान्ताक्षरान्विते ।  
स्वाधिष्ठाने समायोज्य बोधयेदाज्ञया गुरोः ॥ इत्यादि ॥  
द्विपत्रे हक्षलसिते योजयित्वा ततः सुधीः ।  
तदणौ संहरेद्विन्दौ तं कलायां नियोजयेत् ॥ इत्यन्तवचनम् ।



लाक्षाभं परमामृतं परशिवात् पीत्वा पुनः कुण्डली  
 नित्यानन्दमहोदयात् कुलपथान्मूले विशेत् सुन्दरी ।  
 तद्विव्यामृतधारया स्थिरमतिः सन्तर्पयेद्दैवतं  
 योगी योगपरम्पराविदितया ब्रह्माण्डभाण्ड-  
 स्थितम् ॥ ५३ ॥

ततश्च मूलकमले चतुर्वर्णीं संहृत्य तत्पद्मं स्वाधिष्ठाने संहरेत् । एवंक्रमेणाज्ञा-  
 चक्रस्थहृक्षपर्यन्तं संहृत्य तत्पद्मं बिन्दौ बिन्दुं बोधिन्याम् एवं पूर्ववत् सर्वं  
 परंबिन्दौ विलापयेदिति । एवञ्चाज्ञाचक्रसंहरणे तत्कर्णिकास्थहाकिनीतरलिङ्ग-  
 प्रणवादीनां निराधारस्थित्यसम्भवात् प्रकृतिपर्यन्तसंहरणानन्तरं तानपि परंबिन्दौ  
 संहरेत् । शुद्धपद्मसदने किम्भूते ? मोक्षे धामनि मुक्तिसम्पादकस्थाने इत्यर्थः ।  
 योगीन्द्रं विशेषयति गुरुपादपद्मयुगलालम्बीति । गुरूपदेशेनैव सर्वसिद्धिरित्य-  
 तस्तत्पदाश्रितः सन्निति भावः ।

समाधौ यत इति । समाधिलक्षणमाह कुलार्णवे—

यदत्र नात्र निर्भासः स्तिमितोदधिवत् स्मृतम् ।

स्वरूपशून्यं यद्वचनं तत् समाधिर्विधीयते ॥

तथान्यत्र—समत्वभावना नित्यं जीवात्मपरमात्मनोः ।

समाधिमाहुर्मुनयः प्रोक्तमष्टाङ्गलक्षणम् ॥ इति ॥

“योगश्चित्तवृत्तिनिरोधः” इति पातञ्जलसूत्रम् । तस्मिन् यतः तदभ्यासयुक्त  
 इत्यर्थः ॥ ५२ ॥

उक्तप्रकारसकलयोगचिन्तनानन्तरं यत्कर्त्तव्यं तदाह लाक्षाभमिति ।  
 अस्यार्थः । कुण्डलिनी सुन्दरी परशिवात् परमामृतं पीत्वा नित्यानन्दमहो-

(५३) लाक्षाभमिति । इदानीमस्या आगमनं स्वस्थाने इति तदाह सा  
 कुण्डलिनी पूर्णानन्दस्य महान् उदयो यस्मात् परमशिवात् सदाशिवात् परमामृतं

दयान्निःसृत्य कुलपथात् चित्रिणीनाडीमध्यस्थब्रह्मपथं प्राप्य मूले मूलाधारे पुनः प्रविशेदित्यन्वयः । पीत्वेति पूर्वोक्ततत्तद्ग्यानानन्तरं शिवशक्त्योः सामरस्यं विभाव्य सामरस्यानन्देन परशिवादुत्पन्नपरमामृतेन कुण्डलिनीं तर्पयेत् । तत्तर्पणामृतं पीत्वेत्यर्थः ।

साङ्गत्यन्तु तयोः कृत्वा पाययित्वा परामृतम् ॥

इति पूर्वोक्तवचने पाययित्वेत्यनेन पानकार्यप्रेरणबोधनात् ।

अमृतं विशेषयति लाक्षाभमिति । अलत्तरसवद्रक्ताभमित्यर्थः । नित्यानन्दमहोदयादिति नित्यानन्दस्य महोदयो महाप्रकाशो यत्र तस्मादित्यर्थः । मूले विशेषदिति । येन प्रकारेणोत्ताननं पुनस्तेन प्रकारेण मूलाधारे आनयनम् । तेन यदा लिङ्गादिभेदक्रमेणोद्ध्वं गच्छति तदा तद्रूपेणैव पुनराधारमायाति ।

तदुक्तं श्रीमदाचार्यस्वामिना—

सुधाधारासारैश्वरणयुगलान्तर्विगलितैः

प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसा ।

अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं

स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि ॥ इति ॥

अत्र श्लोके रसाम्नायमहसेति । आम्नायते कथ्यते विधीयत इति यावत् । तेनाम्नायो विधानम् महः प्रकाशः । पुनरित्यनेन पूर्व्वरूपरसविधानप्रकाशेन स्वां भूमिं मूलाधारमवाप्य इत्यर्थात्तथा प्रतीयते । लयक्रमेण गमने तु पुनः सृष्टिक्रमेणागमनम् ।

तदुक्तं यथा—ततः सा कुण्डली शक्तिर्मुद्राकारा सुरेश्वरी ।

पुनस्तेन प्रकारेण गच्छत्याधारपङ्कजे ॥ इति ॥

पीत्वा तेनैव कुलपथेन मूले मूलाधारपद्मे । सा कीदृशी ? सुन्दरी । अमृतं कीदृशम् ? लाक्षाभं रजःसम्बन्धात् ईदृशी भावनैव कर्तव्या महाप्रन्थोक्तत्वात् । अतो योगी ध्यानपरम्पराक्रमेण ज्ञातया तद्विव्यामृतधारया स्थिरमतिः सन् ब्रह्माण्ड-भाण्डस्थितं सर्व्वदैवतं सन्तर्पयेत् ॥ ९३ ॥



ज्ञात्वैतत् क्रममुत्तमं यतमना योगी यमाद्यैर्युतः  
 श्रीदीक्षागुरुपादपद्मयुगलामोदप्रवाहोदयात् ।  
 संसारे न हि जन्यते न हि कदा संक्षीयते संक्षये  
 नित्यानन्दपरम्पराप्रमुदितः शान्तः सतामग्रणीः ॥५४॥

तथा भूतशुद्धिप्रकरणे—

परात्मनः पृथिव्यादितद्वृत्तत्त्वानि च क्रमात् ।

जीवं कुण्डलिनीं चापि स्वस्थानं प्रापयेत् क्रमात् ॥ इति ॥

विशेषस्तु—प्रकाशमाना प्रथमप्रयाणे

प्रतिप्रयाणेऽप्यमृतायमाना ॥ इति ॥

तदनन्तरं तद्विव्यामृतधारया पूर्व्वदर्शितशिवशक्तिसामरस्योत्पन्नपरमामृतस्य ब्रह्म-  
 रन्ध्रान्मूलाधारपर्य्यन्तगलितधारया । अतएवोक्तं तृतीयश्लोके —“ ब्रह्मद्वारं तदास्ये  
 प्रविलसति सुधाधारगम्यप्रदेशम् ” इति । स्थिरमतिः स योगी । दैवतम्  
 इष्टदैवतं षट्चक्रस्थडाकिन्यादिदैवतञ्च सन्तर्पयेदित्यर्थः ।

तेनामृतेन देवेशि तर्पयेत् परदेवताम् ।

षट्चक्रदेवतास्तत्र सन्तर्प्यामृतधारया ॥

इति पूर्व्वोक्तवचनात् । अमृतधारां विशेषयति । योगपरम्पराविदितयेति ।  
 योगस्य गुरुपदेशपरम्पराप्राप्तत्वात् योगपरम्परेत्युक्तिरिति भावः । तेन गुरुपदे-  
 शपरम्पराविदितयेति फलितार्थः । अमृतं विशेषयति ब्रह्माण्डभाण्डस्थितमिति  
 ब्रह्माण्डस्य भाण्डं आधारपात्रं कुण्डलिनी तस्याः सर्व्वेषां योनिरूपत्वात् । तत्र  
 स्थितं कुण्डलिनीपात्रस्थितमित्यर्थः ॥ ५३ ॥

उक्तयोगक्रमज्ञानफलमाह ज्ञात्वैतदिति । श्रीदीक्षागुरुपादपद्मयुगलामोद-  
 प्रवाहोदयादिति । आमोद आनन्दः तस्य प्रवाहोऽविच्छिन्नोत्तरोत्तरसम्बन्धस्तेन

(५४) ज्ञात्वैतदिति । एतत् उत्तमं क्रमं ज्ञात्वा संयतमनाः सन् योगी जनः  
 यमाद्यभ्यासेषु श्रीदीक्षागुरुपादपद्मयुगलामोदप्रवाहोदयात् संसारे न हि जन्यते ।



योऽधीते निशि सन्ध्ययोरथ दिवा योगी स्वभावस्थितो  
 मोक्षज्ञाननिदानमेतदमलं शुद्धञ्च गुप्तं परम् ।  
 श्रीमत् श्रीगुरुपादपद्मयुगलालम्बी यतान्तर्मना-  
 स्तस्यावश्यमभीष्टदैवतपदे चेतो नरीनृत्यते ॥ ५५ ॥

नित्यानन्द इति यावत् तस्योदयो यस्मात्तादृशपादपद्मयुगलज्ज्ञात्वैत्यर्थः ।  
 दीक्षागुरुरिति प्रथमोपस्थितत्वेन गौरवातिशयेन च तद्ग्रहणम् । तदभावे  
 अन्यगुरोरपि ज्ञातव्यम् ।

अतएवोक्तम्—मधुलुब्धो यथा भृङ्गः पुष्पात् पुष्पान्तरं व्रजेत् ।

ज्ञानलुब्धस्तथा शिष्यो गुरोर्गुर्वन्तरं व्रजेत् ॥ इति ॥

नित्यानन्दपरम्पराप्रमुदित इति । नित्यानन्दधारारूपहर्षयुक्त इत्यर्थः । सतां  
 योगिरूपप्रशस्तजनानामग्रगण्य इत्यर्थः ॥ ५४ ॥

षट्चक्रश्लोकाध्ययनफलमाह । योऽधीत इति । स्वभावे स्थित आत्म-  
 भावे नियुक्त इत्यर्थः । यतान्तर्मना इति यतं योगाभ्यासेन स्थिरीकृतम्  
 अन्तरात्मनि मनो येन तादृश इत्यर्थः । स्पष्टमन्यत् ॥ ५५ ॥ \* ॥

इति श्रीपूर्णानन्दयतिविरचितश्रीतत्त्वचिन्तामण्यन्तर्गत-

षट्चक्रविवरणश्लोकार्थपरिष्कारिण्याम्

अष्टमं प्रकरणं समाप्तम् ॥ \* ॥

न हि कदा संक्षये संक्षीयते । प्रलयेऽपि तस्य क्षयो नास्तीत्यर्थः । सः कीदृशः ?  
 पूर्णानन्दपरम्परया प्रमुदितं स्वान्तं यस्य सः तथा । सतामग्रणीरपि भवति ।  
 [अत्र मते “पूर्णानन्दपरम्पराप्रमुदितस्वान्तः” इति पाठः ।]

(५५) योऽधीते इति । अथैतत् सुगुप्तक्रमं यः स्वीयभावस्थितः सन् निशि  
 सन्ध्ययोः दिवा अधीते तस्यावश्यमेव अभीष्टदैवतपदे चित्तं मुहुर्नृत्यति । यतं  
 निश्चलम् अन्तर्मनो यस्य स तथेति ।

इति षट्चक्रभेदटिप्पणी समाप्ता ।

# पादुकापञ्चकम्

शिवोक्तम्

ब्रह्मरन्ध्रसरसीरुहोदरे

नित्यलग्नमवदातमद्भुतम् ।

कुण्डलीविवरकाण्डमण्डितं

द्वादशार्णसरसीरुहं भजे ॥ १ ॥

---

पञ्चवक्त्रकृतपञ्चपादुकास्तोत्रमंहसमुदायनाशकम् ।

तस्य रोचिरमलाख्यटीकया कोऽपि कालीचरणः प्रकाशयेत् ॥

अथ त्रिलोकोद्धारकर्त्ता सदाशिवः स्तोत्ररूपेण श्रीगुरुध्यानयोगं कथयिष्यन् तदर्थं प्रथमतो गुरोरधिवासस्थानं निरूपयति ब्रह्मरन्ध्रेति । अस्यार्थः ब्रह्मरन्ध्रसरसीरुहस्य ब्रह्मरन्ध्रविशिष्टं यत् सरसीरुहं सहस्रदलकमलं तस्योदरे तन्मध्ये तत्कर्णिकायामिति यावत् । द्वादशार्णसरसीरुहं द्वादशवर्णविशिष्टं पद्मं भजे सेवे इत्यर्थः । अत्र भजे इति क्रियया अस्मत्कर्तृत्वोपस्थितेः शिववाक्यात् शिवेन स्वीयभजनीयत्वं दर्शयता सर्वेषां शिवोक्तमन्त्रोपासकानां भजनीयत्वं सूचितम् । एवं सर्वत्र बोध्यम् ।

ब्रह्मरन्ध्रस्थानमाह कङ्कालमालिनीतन्त्रे सहस्रदलपद्ममुपक्रम्य—

तत्कर्णिकायां देवेशि अन्तरात्मा ततो गुरुः ।

सूर्यस्य मण्डलं तत्र चन्द्रमण्डलमेव च ।

ततो वायुर्महानामा ब्रह्मरन्ध्रं ततः स्मृतम् ॥ इति ॥



केचित्तु तादृशपद्मोदरे तत्कर्णिकास्थत्रिकोणोदरे इति वदन्ति । तन्न ।  
अत्रोदरशब्दस्य मध्यवाचकत्वात् पद्ममध्यं कर्णिकैव प्रतीयते न तु कर्णिका-  
मध्यत्रिकोणमध्यम् अनुपस्थितेः ।

व्यक्तमाह श्यामासपर्याधृतवचनम्—

शिरःपद्मे सहस्रारे शुक्लवर्णे त्वधोमुखे ।

तरुणारुणकिञ्जल्के सर्ववर्णविभूषिते ।

कर्णिकान्तःपुटे तत्र द्वादशार्णसरोरुहे ॥ इत्यादि ॥

अत्र कर्णिकान्तःपुटे इति सुव्यक्तम् । द्वादशार्णेति द्वादशवर्णाः सहस्रार्ण-  
हसक्षमलवरयूम् इति गुरुमन्त्रात्मकद्वादशवर्णाः तद्विशिष्टपद्ममिति तन्त्रज्ञाः ।  
केचित्तु द्वादशवर्णो वाग्भवबीजं तद्युक्तपद्ममिति वदन्ति ।

तन्न तथात्वे—

कर्णिकान्तःपुटे तत्र द्वादशार्णसरोरुहे ।

तेजोमये कर्णिकान्तश्चन्द्रमण्डलमध्यगे ॥

अकथादित्रिरेखीये हलक्षत्रयभूषिते ।

हंसपीठे मन्त्रमये स्वगुरुं शिवरूपिणम् ॥

इति वचने मन्त्रमये वाग्भवबीजरूपगुरुमन्त्रमये इत्यनेन द्वादशार्णेत्यस्य  
पौनरुक्त्यापत्तेः । द्वादशार्णेति द्वादश अर्णाः वर्णाः यत्र तदिति व्युत्पत्त्या  
सरोरुहे द्वादशवर्णयोगः प्रतीयते ।

यद्यप्यत्र द्वादशवर्णानां विशेषाभिधानं तद्योगस्थानञ्च नाभिहितं  
तथापि—

हंसाभ्यां परिवृत्तपत्रकमले दिव्यैर्जगत्कारणै-

र्विश्वोत्तीर्णमनेकदेहनिलयं स्वच्छन्दमात्मेच्छया ।

इति गुरुगीतायां हंसाभ्यां परिवृत्तपत्रेत्यनेन तादृशसरोरुहस्य हंसयुक्तपत्रं  
प्रतीयते । तयोरेव षडावृत्त्या द्वादशवर्णा भवन्ति तद्युक्तं पत्रम् । अत्र



तस्य कन्दलितकर्णिकापुटे

कृतरेखमकथादिरेखया ।

कोणलक्षितहलक्षमण्डली-

भावलक्ष्यमवलालयं भजे ॥ २ ॥

पत्रावच्छेदे वर्णयोगकथनात् पत्रस्यापि द्वादशसंख्यकत्वं व्यक्तीभूतमिति सुधीभिर्भाव्यम् । द्वादशार्णसरोरुहं विशेषयति नित्येति । नित्यलग्नमविना-  
भावसम्बन्धेन सहस्रदलपद्मेन मिलितम् । अवदातं शुक्लवर्णमद्भुतं ब्रह्मतेजो-  
मयत्वादिनात्याश्चर्यम् । कुण्डलीविवरकाण्डमण्डितमिति । कुण्डल्या विवरं  
सहस्रदलकमलकर्णिकास्थशिवसमीपे कुण्डलीगमनपथरूपं छिद्रम् । तदधिकरण-  
भूतकाण्डं नालं चित्तिणी नाडी तेन भूषितम् । यथा मृणालोपरि पद्मस्थि-  
तिस्तद्वत् चित्तिणीनाडीरूपमृणालभूषितमित्यर्थः ॥ १ ॥

उक्तपद्मकर्णिकायामकथादितिकोणमध्ये गुरुश्चिन्तनीयः अतस्तज्ज्ञानाय  
त्रिकोणं निरूपयिष्यन्नाह तस्येति । अस्यार्थः कन्दलितकर्णिकापुटे इति ।  
कन्दलं परस्पराक्रमणपूर्वकं वाग्विवादः । अत्र लक्षितलक्षणया परस्पराक्रमणमात्रं  
गृह्यते । पुटम् आधारभूतस्थानम् । ततश्च तस्य पूर्वोक्तसहस्रदलकमलद्वादश-  
दलकमलोभयस्य कन्दलिते परस्पराक्रान्ते कर्णिकापुटे कर्णिकात्मकाधारस्थाने  
अवलालयं भजे सेवे इत्यन्वयः । केचित्तु तस्य द्वादशदलस्येति व्याख्यायन्ति ।  
तत्र तथात्वे श्रीनाथस्य सहस्रदलकमलद्वादशदलकमलोभयस्थले स्थितिविधाय-  
कवक्ष्यमाणवचनानामसङ्गत्यापत्तेः ।

अवला शक्तिः सा चाल बिन्दुलयाङ्कुरभूतवामाज्येष्ठारौद्रीनामक-  
त्रिशक्तिरूपरेखात्रयमिलितत्रिकोणरूपा कामकला तद्रूपालयमित्यर्थः ।

कामकलायास्तद्रूपत्वमाह यामले—

अथ कामकलां वक्ष्ये तत्तद्देवात्मरूपकम् ।

इत्युपक्रम्य—

त्रिविन्दुः सा त्रिशक्तिः सा त्रिमूर्तिः सा सनातनी ।

इत्याद्युक्तम् । सा कामकला पूर्वदर्शितत्रिशक्तिरूपा इत्यर्थः ।

अवलालयं विशेषयति कृत्स्नरेखमकथादिरेखयेति । अकारादिषोडशस्वरैः वामा रेखा ककारादिषोडशवर्णैर्ज्येष्ठा रेखा थकारादिषोडशमी रौद्री रेखा इति रेखात्रयेण कृता चिह्निता रेखा यत्र तादृशावलालयमित्यर्थः ।

तदुक्तं बृहच्छ्रीक्रमे कामकलाप्रकरणे—

विन्दोरङ्कुरभावेन वर्णावयवरूपिणी ॥ इति ॥

पुनः किम्भूतम् ? कोणलक्षितहलक्षमण्डलीभावलक्ष्यमिति । कोणेषु उक्तत्रिकोणस्यान्तरालेषु सम्मुखदक्षिणवामकोणेषु लक्षितैः प्रकाशितैः हलक्षवर्णैः मण्डलीभावेन तत्तद्वर्णाङ्कितस्थानरूपेण लक्ष्यते ज्ञायते असौ तादृशमित्यर्थः । अत्र त्रिकोणस्य विशेषज्ञानं विना सम्यग्ध्यानं न भवतीत्यतः प्रमाणान्तरेण त्रिकोणं विशेषयति । अत्र त्रिकोणं वामावर्त्तेन लेखनीयम् ।

तदुक्तं शाक्तानन्दतरङ्गिण्याम्—

वामावर्त्तेन विलिखेदकथादित्रिकोणकम् ॥ इति ॥

काल्यूर्द्ध्वाम्नाये—

त्रिविन्दुं परमं तत्त्वं ब्रह्मविष्णुशिवात्मकम् ।

वर्णमयं त्रिकोणन्तु जायते बिन्दुतत्त्वतः ॥ इति ॥

तथा—

अकारादिविसर्गान्ता ब्रह्मरेखा प्रजापतिः ।

ककारादितकारान्ता विष्णुरेखा परात्परा ।

थकारादिसकारान्ता शिवरेखा त्रिविन्दुतः ॥



तत्पुटे पटुतङ्कित्कारिम-

स्पर्द्धमानमणिपाटलप्रभम् ।

चिन्तयामि हृदि चिन्मयं वपु-

नादबिन्दुमणिपीठमण्डलम् ॥ ३ ॥

तन्त्रजीवने—

रजःसत्त्वतमोरेखा योनिमण्डलमण्डिता ॥

तथा—

उपरिष्ठात् सत्त्वरेखा रजोरेखा स्ववामतः ।

तमोरेखा दक्षभागे रेखात्रयमुदाहृतम् ॥

एतद्वचनपर्यालोचनयापि अकथादीनां वामावर्तत्वमायातम् ।

स्वतन्त्रतन्त्रे—

अकथादित्रिपञ्चया तु हळक्षमध्यमण्डितम् ॥ इति ॥

एतेन हळक्षवर्णानां त्रिकोणमध्ये स्थितिरित्युक्तम् । अलं विस्तरेण ॥ २ ॥

उक्तत्रिकोणमध्ये मणिपीठोपरि गुरुस्थितिरित्यतस्तत्र मणिपीठं वर्णयति तत्पुट इति । अयमर्थः । तत्पुटे उक्तत्रिकोणमध्ये नादबिन्दुमणिपीठमण्डलं हृदि मनसि चिन्तयामीत्यन्वयः । नादबिन्दुमणिपीठमण्डलमिति । नादबिन्दु-  
भ्यां सह मणिपीठमण्डलम् अथवा नादश्च बिन्दुश्च मणिपीठमण्डलञ्च तदित्यर्थः ।  
केचित्तु नादबिन्दुरूपमणिपीठमण्डलमिति वदन्ति । तन्न तथात्वे नादस्य शुक्ल-  
वर्णत्वात् बिन्दोः रक्तवर्णत्वात् पटुतङ्कित्कारिमेत्यादिविशेषणस्यासंलग्नापत्तेः ।

तथाहि—

परशक्तिमयः साक्षात्प्राप्तौ भिद्यते पुनः ।

बिन्दुर्नादो बीजमिति तस्य भेदाः समीरिताः ॥



इति शारदावचनस्य परशक्तिमयो बिन्दुः ते बीजनादबिन्दवः बहीन्द्रर्क-  
स्वरूपिणः इत्यर्थकत्वे नादस्य चन्द्रस्वरूपत्वात् शुक्लत्वं बिन्दोः सूर्यस्वरूपत्वात्  
रक्तत्वमाप्तातम् ।

व्यक्तमाह षट्चक्रवर्णने पूर्णानन्दः—

तदूर्ध्वं नादोऽसौ बलधवलसुधाधारसन्तानहासी ॥ इति ॥

बृहच्छ्रीक्रमे—

बालसूर्यप्रतीकाशमासीद्विन्दुमदक्षरम् ॥ इति ॥

एवञ्च तयोः शुक्लरक्तत्वे मणिपाटलप्रभत्वं सर्वथाऽसम्भवम् । अतः प्रदर्शितार्थ  
एव साधीयान् । एवञ्चाधो नादः ऊर्ध्वं बिन्दुः मध्ये मणिपीठमण्डलं चिन्त-  
नीयमिति व्यवस्था ।

व्यक्तमाह कङ्कालमालिनीतन्त्रे गुरुध्याने—

सहस्रदलपद्मस्थमन्तरात्मानमुत्तमम् ।

तस्योपरि नादबिन्दोर्मध्ये सिंहासनोज्ज्वलम् ॥

तस्मिन्निजगुरुं मित्यं रजताचलसन्निभम् ॥ इत्यादि ॥

मणिपीठमण्डलं विशेषयति पटुतडित्कङ्कारिमस्पर्द्धमानमणिपाटलप्रभमिति ।  
स्वकार्यसुसम्पादनयोग्यत्वं पटुत्वम् । ततश्च स्वप्रकाशरूपस्वकार्यसुसम्पादन-  
विरोधिदोषराहित्येन सर्वव्यापकातिप्रकाशमानानां तडितां कङ्कारिमन्ना सदृशकङ्का-  
रिमन्ना पिङ्गलवर्णेन स्पर्द्धमानैर्मणिभिः पाटलप्रभमित्यर्थः । मणिपीठस्य मणिमय-  
सर्वाङ्गत्वात् । अस्य नादबिन्दुमणिपीठमण्डलस्य वपुश्चिन्मयं ज्ञानमयमित्यर्थः ।  
अन्ये तु चिन्मयं वपुः द्वादशस्वरस्वरूपं वाग्भवबीजं गुरुमन्त्रं वपुश्चिन्तयामीति  
वदन्ति । तन्मन्दस । गुरोः शुक्लवर्णत्वात् तद्बीजस्यापि शुक्लत्वेन मणिपाटल-  
प्रभत्वविशेषणं न सङ्गच्छते ॥ ३ ॥

ऊर्ध्वमस्य हुतभुक्शिखात्रयं

तद्विलासपरिवृंहणास्पदम् ।

विश्वघस्मरमहोच्चिदोत्कटं

व्यामृशामि युगमादिहंसयोः ॥ ४ ॥

हंसपीठोपरि नादविन्दुमध्यस्थमणिपीठोर्ध्वत्रिकोणे गुरोरधिवासः । अत-  
स्तयोर्ज्ञानार्थं हंसत्रिकोणयोः स्वरूपं ज्ञापयिष्यन्नाह ऊर्ध्वमिति । अस्यार्थः ।  
अहम् आदिहंसयोर्युगं व्यामृशामि । एवमस्य मणिपीठस्योर्ध्वं हुतभुक्शिखात्रयं  
व्यामृशामि । तद्विलासेन हुतभुक्शिखात्रयस्य सुप्रकाशेन परिवृंहणास्पदम्  
उद्दिश्यमानमणिपीठरूपास्पदं व्यामृशामीति तत्प्रतिबन्धकविषयचिन्तादित्यागेन  
स्वस्वस्थाने स्थिरतरं भावयामीति प्रत्येकं क्रियान्वयः ।

हुतभुक्शिखात्रयमिति । हुतभुक्शिखादित्रयं हुतभुक्शिखात्रयम् ।  
शाकपार्थिवादित्वात् मध्यपदलोपे तत्पदसिद्धिः । हुतभुक् वह्निस्तच्छिखा  
वह्निविन्दोरङ्कुरभूतदक्षिणादीशपर्यन्तगता वामा रेखा । आदिना ईशान-  
कोणस्थचन्द्रविन्दोरङ्कुरभूतेशानादिमरुत्कोणपर्यन्तगता ज्येष्ठा रेखा । मरु-  
त्कोणस्थसूर्यविन्दोरङ्कुरभूततदादिवह्निविन्दुसङ्गता रौद्री रेखा । एवं त्रिविन्दु-  
त्रिरेखामिलितत्रिकोणं कामकलारूपम् ।

तदुक्तं बृहच्छ्रीक्रमे—

विन्दोरङ्कुरभावेन वर्णावयवरूपिणी ।

विन्दुग्रे कुटिलीभूता याम्यादीशानमागता ॥

मनोरमा शक्तिरूपा सा शिखा चित्कला परा ।

शक्तीशानगता रेखा प्रत्यगाग्नेयमात्रगा ॥

ज्येष्ठा सा परमेशानी त्रिपुरा परमेश्वरि ।



व्यक्तीभूय पुनर्वामे प्रथमाङ्कुरमागता ।

इच्छया नादसंलम्भा रौद्री शृङ्गाटमागता ॥ इति ॥

सा शिखेति आग्नेयमात्रगा वह्निसम्बन्धिनी मात्रा सा शिखा वह्निशिखेत्यर्थः ।

माहेश्वरीसंहितायाम्—

सूर्यश्चन्द्रस्तथा वह्निरिति बिन्दुत्रयं भवेत् ।

ब्रह्मा विष्णुस्तथा शम्भुरिति रेखात्रयं मतम् ॥ इति ॥

एतत्त्रिकोणमध्ये गुरुस्थितिं स्पष्टमाह प्रेमयोगातरङ्गिणीधृतवचनम् ।

सहस्रदलमुपक्रम्य—

तन्मध्ये तु त्रिकोणन्तु विद्युदाकारमुत्तमम् ।

बिन्दुद्वयञ्च तन्मध्ये विसर्गरूपमव्ययम् ।

तन्मध्ये शून्यदेशे च शिवः परमसंज्ञकः ॥ इति ॥

अतएव शङ्कराचार्य्येणापि आनन्दलहर्याम् इदं सुव्यक्तमभिहितम् । श्रीनाथस्य विसर्गरूपत्वात् इति ललितारहस्यकारेणोक्तञ्च । विसर्गस्तु त्रिकोणोर्द्ध्ववर्त्ति-  
चन्द्रसूर्य्यरूपबिन्दुद्वयमिति ।

आदिहंसयोर्युगमित्यत्रादिनान्तरात्मसंज्ञकपरमहंस एव गृह्यते न तु दीपकलिकाकारजीवात्महंसः । अयं हंसः प्रकृतिपुरुषरूपः ।

तदुक्तमागमकल्पद्रुमे पञ्चशाखायाम्—

हङ्कारो बिन्दुरित्युक्तो विसर्गः स इति स्मृतः ।

बिन्दुः पुरुष इत्युक्तो विसर्गः प्रकृतिः स्मृतः ॥

पुंप्रकृत्यात्मको हंसस्तदात्मकमिदं जगत् ॥ इति ॥

केचित्तु अस्य मणिपीठस्योर्द्ध्वं आदिहंसयोर्युगं व्यामृशामीति व्याख्यायन्ति । तन्मन्दं पूर्वोक्तकङ्कालमालिनीवचनबोधितहंसोर्द्ध्वं नादबिन्दुमध्यस्थमणिपीठे नादबिन्दोरधःस्थहंसस्थितेः सर्वत्रासम्भवात् । एतेन हुतभुक्सिखासखमिति



तत्र नाथचरणारविन्दयोः

कुङ्कुमासवपरीमरन्दयोः ।

द्वन्द्वमिन्दुमकरन्दशीतलं

मानसं स्मरति मङ्गलास्पदम् ॥ ५ ॥

केषाञ्चित् कल्पितपाठो निरस्तः । तथात्वे ऊर्द्धमस्येत्यस्य वैयर्थ्यापत्तेः । यद्वा अस्य मणिपीठमण्डलस्योर्द्ध्वं आदिहंसयोर्युगं व्यामृशामि । कङ्कालमालिनीवचने नादविन्दुमध्यस्थितमणिपीठाधःस्थले हंसस्थितिः प्राप्ता । अत्र मणिपीठोर्द्ध्वस्थिति-  
कथने महान् विरोधः । अतस्तयोरविवादाय हंसं विशेषयति हुतभुविशखात्रयमिति । ततश्चाधःस्थले हंस इत्यानुपूर्विकस्य स्थितिः । ऊर्द्धम् पूर्वोक्तत्रिकोणाकार-  
कामकलारूपेण परिणतस्य तस्य स्थितिरित्यविरोधः कामकलाया हंसरचित-  
मूर्त्तिकत्वात् ।

पुनर्विशेषयति विश्वघस्मरमहोच्चिदोत्कटमिति ।

डभक्षेलृघसौ चाथ घसिडक्षरणे व्युसक् ।

तथाच—

देज् याचे चिदिह्मादे दीप्तौ च्युदकनुदिच्छिदि वा ।

इति धातुपाठात् घसधातोर्भक्षणार्थत्वम् । चिदो दीप्त्यर्थत्वम् । ततश्च विश्वानां  
घस्मरा भक्षिका अर्थात् संहारिका या महोच्चित् महाप्रकाशस्तया उत्कटं दूरतरं  
सर्वाधिकबलवदित्यर्थः ॥ ४ ॥

श्रीनाथचरणारविन्दचिन्तनाधिकरणपीठं निरूप्येदानीं तद्व्याख्यानयोगं सूच-  
यन्तीति तत्रेति द्वाभ्याम् । अस्यार्थः तत्र मणिपीठस्थलिकोणमध्ये नाथचरणार-  
विन्दयोर्द्वन्द्वं मानसं स्मरति ध्यायते इत्यन्वयः ।

निसक्तमणिपादुकानियमिताघकोलाहलं

स्फुरत्किसलयारुणं नखसमुल्लसच्चन्द्रकम् ।

परामृतसरोवरोदितसरोजसद्रोचिषं

भजामि शिरसि स्थितं गुरुपदारविन्दद्वयम् ॥ ६ ॥

चरणद्वन्द्वं विशेषयति कुङ्कुमासवपरीमरन्दयोरिति ।

वीप्सेत्यम्भावचिह्नेषु तेषु भागे परिप्रती ॥

इति बोधदेवीयात् परेर्भागार्थत्वम् । ततश्च कुङ्कुमासवानां लाक्षारसामपरमामृतानां यः परिभागः स एव मरन्दो मकरन्दो ययोस्तादृशयोरित्यर्थः । “झरीमरन्दयोः” इति पाठे झरी झरणं निःसरणमिति यावत् । ततश्च “कृदभिहितभावो द्रव्यवत् प्रकाशते” इत्युक्तेः कुङ्कुमासवानां झरी अर्थात् झरणाश्रयकुङ्कुमासवो मरन्दो ययोरित्यर्थः ।

द्वन्द्वं कीदृशम् ? इन्दुमकरन्दशीतलम् इन्द्रोश्चन्द्रस्य यो मकरन्दः अमृत-किरणरूपः तद्वत् शीतलम् । यथा चन्द्रामृतकिरणेन उत्तापनिवृत्तिस्तथा पदद्वन्द्वसेवनेन दुःखतापशान्तिरिति भावः ।

मङ्गलास्पदम् अभिप्रेतार्थसिद्धिस्थानम् । तच्चरणस्थाने मनोऽभिनिवेशे सर्वाभीष्टसिद्धिरिति तात्पर्यम् ॥ ५ ॥

निसक्तेति । अस्यार्थः अहं शिरसि स्थितं पूर्वोक्तपीठोपरिस्थितं गुरुपदारविन्दद्वयं भजामि ध्याये इत्यन्वयः । पदारविन्दद्वयं विशेषयति ।

निसक्तमणिपादुकानियमिताघकोलाहलमिति । निसक्तमणिपादुकया सेवितमणिपादुकाद्वारा नियमितः निरस्तीकृतः अघकोलाहलः पापानां प्रादुर्भावो येन तादृशमित्यर्थः । यद्वा निसक्तो निबद्धो मणिर्यत् पादुकायां सा मणिपीठमण्डलरूपपादुका तया नियमितः अघकोलाहलः येनेत्यर्थः तत्पादुकोपरि गुरुचरणचिन्तनेन पापनाशात् । अथवा निसक्त आरुद्धो मणिर्गुरुचरणरूपचिन्तामणिर्यासु



पञ्चपादुकासु ताभिर्नियमिताघकोलाहलमित्यर्थः । ततश्च पञ्चपादुकाध्यानपूर्वकं तदुपरि गुरुचरणचिन्तनेनैव पापनाशात् पापनाशे पञ्चपादुकानां ध्यानरूपव्यापारसाध्यत्वेन द्वारत्वमिति ।

स्फुरत्किसलयारुणम् । स्फुरतां किसलयानां पलवानामरुणतुल्यमरुणं यत्नेति । आम्रकेन्दुकादिपलवानां प्रथमोद्गमे रक्तवर्णत्वात् तत्रैव दृष्टान्तः । नखसमुल्लसच्चन्द्रकं नखा एव समुल्लसच्चन्द्राः निर्मलप्रकाशमानचन्द्रस्वरूपा यत्नेत्यर्थः ।

परामृतसरोवरोदितसरोजसद्रोचिषम् परामृतसरोवरे उदितं यत् सरोजं पद्मं तद्वत् सद्रोचिषं निर्मलप्रकाशो यस्येति । अयम्भावः श्रीनाथस्य चरणाभ्यां निरन्तरं परमामृतं निःसरति ।

अतएवोक्तं पूर्णानन्देन—

सुधाधारासारं निरवधि विमुञ्चन्नतितरां

यतेः स्वात्मज्ञानं दिशति भगवान्निर्मलमतेः ॥ इति ॥

एवं परामृतं सरोवरस्वरूपं तदुपरिस्थितं चरणं पद्मवत् प्रकाशते इति । ननु उक्तपद्मद्वयकर्णिकापुटे गुरुस्थितिर्विधीयते । तत्किमधःस्थितद्वादशदलकमल-कर्णिकायां किंवा ऊर्ध्वस्थसहस्रदलकर्णिकायामित्याकाङ्क्षायामलं वदन्ति ।

बृहच्छ्रीक्रमे—

सर्वोपरि ततो ध्यायेत् पश्चिमाननपङ्कजम् ।

सर्वन्तममृतं दिव्यं देव्यङ्गे कमलान्तरे ॥ इति ॥

देव्यङ्गे गुरुशक्त्यङ्गे ।

यामले—

छतं मृद्धिं सहस्रपत्रकमलं रक्तं सुधावर्षिणम् ॥ इति ॥



गुरुगीतायाम्—

हंसाभ्यां परिवृत्तपत्रकमले दिव्यैर्जगत्कारणै-  
 र्विश्वोत्तीर्णमनेकदेवनिलयं स्वच्छन्दमात्मेच्छया ।  
 तत्तद्योग्यतया स्वदेशिकतनुं भावैकदीपाङ्कुरं  
 प्रत्यक्षाक्षरविग्रहं गुरुपदं ध्यायेद्विवाहुं गुरुम् ॥ इति ॥

श्यामासपर्याधृतवचनम्—

शिरःपद्मे सहस्रारे शुक्लवर्णे त्वधोमुखे ।  
 तरुणारुणकिञ्चलके सर्व्ववर्णविभूषिते ॥  
 कर्णिकान्तःपुटे तत्र द्वादशार्णसरोरुहे ।  
 तेजोमये कर्णिकान्तश्चन्द्रमण्डलमध्यगे ॥  
 अकथादित्रिरेखीये हलक्षलयमण्डिते ।  
 हंसपीठे मन्त्रमये स्वगुरुं शिवरूपिणम् ॥ इति ॥

एवमादिवचनैर्द्वादशदलकमलकर्णिकायां गुरोरधिष्ठानं विहितम् ।

कङ्कालमालिनीतन्त्रे—

सहस्रदलपद्मस्थमन्तरात्मानमुत्तमम् ।  
 तस्योपरि नादविन्दोर्मध्ये सिंहासनोज्ज्वलम् ।  
 तस्मिन्निजगुरुं नित्यं रजताचलसन्निभम् ॥ इत्यादि ॥

यामले—

सहस्रदलपङ्कजे सकलशीतरश्मिप्रभं  
 वराभयकराम्बुजम्—इत्यादि ।

पुरश्चरणरसोल्लासे—

श्रीमहादेव उवाच

सहस्रारे ततो नित्ये पङ्कजे परमाद्भुते ।  
 पद्मस्य बीजकोशे तु भावयेत् स्वगुरुं सदा ॥

श्रीपार्वत्युवाच

सहस्रारे महापद्मे सदा चाधोमुखे प्रभो ।  
गुरुस्थितिः कथं देव सततं वद निश्चयम् ॥

श्रीमहादेव उवाच

शृणु प्रिये प्रवक्ष्यामि यदेतत् पृष्ठमुत्तमम् ।  
सहस्रारं महापद्मं सहस्रदलसंयुतम् ॥  
सदाशिवपुरं तत्तु नित्यानन्दमयं सदा ।  
नानागन्धयुतं पद्मं सहजानन्दमन्दिरम् ॥  
सदा चाधोमुखं पद्मं बीजमूर्द्धमुखं सदा ।  
त्रिकोणाकाररूपेण कुण्डलीसंयुतेन च ॥ इत्यादि ॥

बालाविलासतन्त्रे—

श्रीदक्षिणामूर्तिरुवाच

प्रातरुत्थाय धवले सहस्रारे गुरुं स्मरेत् ।  
अधोमुखे महापद्मे सर्ववर्णविभूषिते ॥  
अकथादित्रिरेखाढ्यहळक्षलयभूषिते ।  
तदन्तश्चन्द्रबिम्बस्थहंसपीठे स्मिताननम् ॥

श्रीदेव्युवाच

अधोमुखे गुरुस्तत्र कथं तिष्ठति च प्रभो ।

श्रीदक्षिणामूर्तिरुवाच

अधोमुखस्य पद्मस्य कर्णिकामध्यसंस्थितम् ।  
चन्द्रबिम्बञ्चोर्ध्ववक्त्रं तल हंसस्ततः स्थितिः ॥ इति ॥

एतदादिभिर्वचनैः सहस्रदलकर्णिकायां गुरोरवस्थितिर्विधीयते । एवञ्चोभयकल्पे  
विहिते श्रीनाथस्य आज्ञया तयोरेकतरम् अवधार्यानुष्ठातव्यमिति सिद्धान्तः ।



पादुकापञ्चकस्तोत्रं पञ्चवक्त्राद्विनिर्गतम् ।

षडाम्नायफलप्राप्तं प्रपञ्चे चातिदुर्लभम् ॥ ७ ॥

अतएवोक्तं कुलार्णवे एकादशोल्लासे—

पारम्पर्यागमाम्नायं मन्त्राचारादिकं प्रिये ।

सर्व्वं गुरुमुखाल्लब्धं सफलं स्यान्न चान्यथा ॥ इति ॥ ६ ॥

स्तोत्रफलश्रुतिमाह । पादुकापञ्चकस्तोत्रमिति । पदरक्षणाधारः पादुका  
तासां पञ्चकम् । पद्मम् ॥ १ ॥ तत्कर्णिकास्थले अकथादित्रिकोणम् ॥ २ ॥  
तदन्तर्नादविन्दुमणिपीठमण्डलम् ॥ ३ ॥ तदधःस्थहंसः ॥ ४ ॥ पीठोपरि  
त्रिकोणम् ॥ ५ ॥ समुदायेन पञ्चसंख्यकम् ।

अथवा पद्मम् ॥ १ ॥ त्रिकोणम् ॥ २ ॥ नादविन्दु ॥ ३ ॥ मणि-  
पीठमण्डलम् ॥ ४ ॥ तद्दूर्ध्वस्थत्रिकोणाकारकामकरूपेण परिणतो हंसः  
॥ ५ ॥ इति पञ्चसंख्यकम् । तस्य स्तोत्रम् । फलश्रुतिसहितसप्तश्लोकात्मक-  
मित्यर्थः ।

पञ्चवक्त्राद्विनिर्गतमिति ।

शिवस्य पञ्चवक्त्राणि यथा लिङ्गार्चनतन्त्रे—

सद्योजातं पश्चिमे तु वामदेवं तथोत्तरे ।

अधोरं दक्षिणे ज्ञेयं पूर्वे तत्पुरुषं स्मृतम् ।

ईशानं मध्यतो ध्येयं चिन्तयेद्भक्तितत्परः ॥ इति ॥

तेभ्यो विनिर्गतं तैरुक्तम् ।

षडाम्नायफलप्राप्तमिति । षड्मुखानि यथा पूर्वोक्तानि पञ्च । षष्ठवक्त्रन्तु  
पूर्ववक्त्रस्याधस्तात् गुप्तं तामसम् । एतत्तु शिवतन्त्रे सद्योजातादिषड्वक्त्रन्यासे  
“ॐ हं ह्रीं औं ह्रीं तामसाय स्वाहा” इत्यनेन तत्रोक्तध्याने “नीलकण्ठ-



मधोवक्त्रं कालकूटस्वरूपिणम्” इत्यनेन च प्रकटितम् । मिलित्वा षड्वक्त्राणि भवन्ति । एभिः षड्वक्त्रैराम्नायते कथ्यतेऽसौ इति षडाम्नायः शिवोक्तस्तोत्र-समुदायः । तस्य फलं तत्तन्मन्त्रसमुदायविहितकर्मफलं प्राप्यते येनेत्यर्थः ।

प्रपञ्चे लिङ्गाद्याब्रह्मपर्यन्तमायाप्रकटितसंसारे । अतिदुर्लभमिति अति-दुःखेन लभ्यते यत्तदतिदुर्लभं तल्लभकरणपुण्यपुञ्जजनकजन्मान्तरीयतपसः क्लेशस्वरूपत्वात् दुःखलभ्यत्वमिति भावः ॥ ७ ॥

इति श्रीकालीचरणकृता पादुकापञ्चकस्तोत्रस्य  
अमलानाम टिप्पणी समाप्ता ।

॥ \* ॥ ॐ तत् सत् ॥ \* ॥



# षट्चक्रविवृतिः

(विश्वनाथकृता)

ॐ श्रीगुरवे नमः ।

टीका श्रीविश्वनाथेन नत्वा सन्तन्यतेऽम्बिकाम् ।

कैवल्यकलिकातन्त्रद्वितीयपटलस्य च ॥

वृद्धरूपी परमेश्वरः वसिष्ठाय कुलभावमुक्त्वा कुलाचारं विना तस्मिन्  
नाधिकारः अतस्तदुपदेष्टुं गुरुसम्मानपूर्वकमाह यज्ज्ञातेनेत्यादि ।

तथाच कालिकापुराणे—

यः पूजयेद्वाऽन्यभावैर्न तस्य ऋणशोधनम् ।

पितृदेवनरादीनां जायते न कदाचन ॥

सोऽभ्यस्य त्रिपुरायोगं तेन योगेन संयुतः ।

जायते यदि सुप्राज्ञस्तदा मोक्षमवाप्नुयात् ॥

त्रिपुरायोगं कुण्डलिनीयोगं कुण्डलिन्याः सर्वदेवात्मकत्वात् ।

उक्तं “सर्वदेवमयी सा हि” इति ॥ \* ॥

मेरोर्मेरुदण्डस्य बाह्यप्रदेशे क्रोडे शशिमिहिरशिरे इडापिङ्गलानाड्यौ ।

“मेरुदण्डबहिःपार्श्वे चन्द्रसूर्यात्मके” इति मायातन्त्रात् ।



तयोः स्थितिप्रकारमाह टीकाकारधृततन्त्रे—

वाममुष्कात्तु सम्भूता नाडी दक्षिणगामिनी ।  
 सुषुम्णाकलिता जाता वामभागं समाश्रिता ॥  
 हृद्गता दक्षभागस्था जत्रुमध्यं समाश्रिता ।  
 वामन्तु नासिकाद्वारं प्राप्नोति गिरिजेऽमले ॥  
 नाडी दक्षिणमुष्कात्तु सञ्जातोत्तरगामिनी ।  
 सुषुम्णाकलिता जाता भागं दक्षिणमाश्रिता ॥  
 हृद्गता वामभागस्था जत्रुमध्यं समाश्रिता ।  
 दक्षिणं नासिकाद्वारं प्राप्नोति गिरिजेऽमले ॥

चापाकृतिर्भूत्वा दक्षिणगामिनी उत्तरगामिनीति ध्येयम् ।  
 मध्ये नाडी सुषुम्णेति । मध्ये मेरुदण्डस्य मध्यस्थविवरे ।  
 मेरुदण्डवहिःपार्श्वे चन्द्रसूर्यात्मिके शिरे ।  
 मध्ये सुषुम्णा—इति मायातन्त्रात् ।

स्पष्टमाह सारसमुच्चये—

या मुण्डाधारदण्डान्तरविवरगता हारनीहारगौरी  
 सौर्धी धारां नभोऽम्भोरुहकुहरविधोः संस्रवन्ती वहन्ती ।  
 तस्या वज्राख्यनाड्या खगमुदरदरीमध्यगं यो विदध्यात्  
 तस्या ब्रह्माण्डभाण्डप्रलयमपघनं स्यादघनं मृत्युमृत्योः ॥

सा कीदृशी ? हारनौहारगौरी मुक्ताहारनीहारगौरी । “गौरोऽरुणे सिते पीते”  
 इत्यमरः । एतेन सुषुम्णान्तर्गतायाः वज्राया मेरुदण्डान्तर्विवरगतात्वकथनेन  
 सुषुम्णाया अपि मेरुदण्डान्तर्विवरगतात्वसिद्धिः । यद्वा या मुण्डाधारदण्डे  
 यदन्तरं विवरं तत्र विवरगता अर्थात् सुषुम्णाया विवरगता ।

अन्तरं अवकाशावधिपरिधानान्तर्द्धिभेदतादर्थ्ये ।  
 छिद्रात्मीय विना वहिरवसरमध्ये अन्तरात्मनि च ॥ इत्यमरः ।

एवञ्च सुषुम्णाकलिता इति परम्परया आश्रिता इत्यर्थः । यद्वा तत्र तत्र स्थाने मेरुदण्डं भित्त्वा सुषुम्णाकलिता इत्यर्थः

गौतमीयेऽपि—

विश्वं शरीरमित्युक्तं पञ्चभूतात्मकं मुने ।  
चन्द्रसूर्याभितेजोभिर्जीवब्रह्मैक्यरूपकम् ॥  
तिस्रः कोट्यस्तदद्धेन शरीरे नाड्यो मताः ।  
तासु मुख्या दशप्रोक्तास्तासु तिस्रो व्यवस्थिताः ॥  
प्रधाना मेरुदण्डेऽत्र चन्द्रसूर्याग्निरूपिणी ।  
इडा वामे स्थिता नाडी शुक्ला चन्द्रस्वरूपिणी ॥  
शक्तिरूपा तु सा नाडी साक्षादमृतविग्रहा ।  
दक्षिणे या पिङ्गलाख्या पुंरूपा सूर्यविग्रहा ।  
सर्व्वतेजोमयी सा तु सुषुम्णा वह्निरूपिणी ॥

मेरुदण्डे मेरुदण्डान्तरविवरे ।

शारदायामपि—

षण्णवत्यङ्गुलायामं शरीरमुभयात्मकम् ।  
गुदध्वजान्तरे कन्दमुत्सेधाद्व्यङ्गुलं विदुः ॥  
तस्माद्विगुणविस्तारं वृत्तरूपेण शोभितम् ।  
तत्र नाड्यः समुत्पन्ना मुख्यास्तिस्रः प्रकीर्तिताः ॥  
इडा वामे स्थिता नाडी दक्षिणे पिङ्गला मता ।  
तयोर्ध्वगता नाडी सुषुम्णा वंशमाश्रिता ॥  
पादाङ्गुष्ठद्वयं याता शिफाभ्यां शिरसा पुनः ।  
ब्रह्मस्थानं समापन्ना चन्द्रसूर्याग्निरूपिणी ॥

मह्ताः शिफाभ्यां मूलाभ्याम् । शिरसा अग्रभागेन । वंशं पृष्ठवंशम् आश्रित्य ।  
विवरगतात्वमुक्तम् । या मुण्डाधारदण्डान्तरविवरगतेत्यनेनाहुः ।



तन्त्रान्तरे तु—

व्योम प्रोद्धिद्य नासाग्रे गतौ चन्द्रदिवाकरौ ।  
 अधोवक्त्रं महापद्मं क्रोडीकृत्य सुषुम्णया ॥  
 व्याघुख्य नासिकामध्यं गतं चित्रा तु तद्रता ।  
 ऊर्द्धं भित्त्वा तु लिङ्गं वै इतरान् पुष्करान् तथा ॥  
 बहिरुद्गमनाकाङ्क्षाकाङ्क्षिणी मोक्षदायिनी ।  
 जीवेनाहतसम्बन्धात् स्थिता सप्तमसंविधौ ॥

तद्रता सुषुम्णात्र सा तु तत्समदेशं गता लिखिष्यामः न विरोधात् । अतएव सप्तमसंविधौ इत्युक्तम् । नासिकामध्यं नासिकाद्वयमध्यस्थानं न तु नासिकाद्वयमध्यं गता तत्र इडापिङ्गले गते । अतएव “कुम्भयेच्च सुषुम्णया” इति सङ्गच्छते ।

त्रितयेति । यतः सोमसूर्याभिरूपा अतस्त्रितयगुणमयी । सुषुम्णा कीदृशी ? स्मेरं प्रस्फुटितं तथाच प्रस्फुटितकनकधूस्तूरपुष्पमिव ग्रथितं वपुर्यस्याः सा तथा । यथा कनकधूस्तूरपुष्पस्य मध्ये अन्यत् पुष्पम् एवम्भूत-ग्रथिततमवपुरिति भावः । केचित्तु ग्रथिततमवपुरिति पाठमाहुः । कुतः सुषुम्णा उत्पन्ना तदाह कन्दमध्यादिति ।

कन्दरूपमाह शारदायाम्—

गुदध्वजान्तरे कन्दमुत्सेधाद्वृचङ्गुलं विदुः ।  
 तस्य द्विगुणविस्तारं वृत्तरूपेण शोभितम् ॥  
 तत्र नाड्यः समुत्पन्नाः । इत्यादि ।

गोरक्षसंहितायान्तु—

ऊर्द्ध्वं मेढ्रादधो नाभेः कन्दयोनिः खगाण्डवत् ।  
 तत्र नाड्यः समुत्पन्नाः सहस्राणां द्विसप्ततिः ॥



इत्युक्तम् । कन्दयोनिः कन्दरूपोत्पत्तिस्थानम् नाडीनामित्यर्थः । वज्राख्यां नाडीमाह वज्राख्येति । मेढ्रदेशात् लिङ्गमूलात् शिरःपर्यन्ता इत्यर्थः । कुत्र सा ? तदाह । अस्या मध्ये सुषुम्णाया मध्ये ज्वलन्ती उज्ज्वलन्तीत्यर्थः । “मध्यमञ्चावलग्नञ्च मध्योऽस्त्री” इत्यमरः ।

मायातन्त्रेऽपि—

मध्ये सुषुम्णा तन्मध्ये वज्राख्या लिङ्गमूलतः ॥ इति ॥ \* ॥

चित्रानाडीमाह तन्मध्य इत्यादिना । तन्मध्ये वज्रामध्ये । प्रणवविलसिता आज्ञाचक्रस्थप्रणवाधारत्वात् । सा कीदृशी ? सकलसरसिजान् भित्त्वा एतत्पद्म-  
ग्रथनरचनया देदीप्यते । पद्मान् किम्भूतान् ? मेरुमध्यान्तरस्थान् मेरुमध्ये यदन्तरं विवरं परम्परया तत्स्थान् ।

मध्ये सुषुम्णा तन्मध्ये वज्राख्या लिङ्गमूलतः ।

तन्मध्ये चित्रिणी सूक्ष्मा विसतन्तुसहोदरा ।

मूलमूलात् सहस्रारस्तदन्तर्ब्रह्मनाडिका ॥

तथा—

मूलादिषट्सरोजातं चित्रिणीग्रथितं प्रिये ।

लिङ्गाधोर्द्ध्वनाभिवुक्कण्ठभ्रूमध्यदेशजम् ॥

इति मायातन्त्रात् । मूलमूलात् सहस्रारस्तन्मूलाधारमूलात् सहस्रार इति ।

तथाच सहस्रारं चित्रिण्या ग्रथितम् ।

अत्र च—

तस्या मध्ये विचित्राख्या अमृतस्त्राविणी शुभा ।

सर्वतेजोमयी सा तु योगिनीहृदयङ्गमा ।

विसर्गाद्विन्दुपर्यन्तं व्याप्य तिष्ठति तत्त्वतः ॥

इति गौतमीयवचनस्य विन्दुपर्यन्तं इन्दुपर्यन्तमिति वा पाठः । ललाटस्थ-

विन्दुपर्यन्तं इन्दुपर्यन्तं वा व्याप्य सहस्राराधोदेशपर्यन्तमा तद्वतीत्यर्थो बोध्यः ।

केन चित्रायां पद्मानि सन्ति तदाह तन्त्रचूडामणौ—

तथैव ग्रथितं पद्मं मूलादिपद्मपञ्चकम् ।

कलिकाकाररूपेण डाकिन्याद्यवलम्बितम् ॥

तथैव चित्रयैव पद्मं मूलादिषडिति शेषः । पद्मपञ्चकं स्वाधिष्ठानादिपञ्चकं कलिकाकाररूपेण ग्रथितमिति सामान्यत उत्त्वा विशेषरूपेणोक्तम् । एतेन मूलाधारपद्मं विकसितं एवं समस्तपद्मान्यधोमुखान्येव ।

तदुक्तं कौलिकतन्त्रे ताराकल्पे—

सप्तपद्मं मयैवोक्तं सुषुम्णाग्रथितं प्रिये ।

अधोवक्त्रादिमान्तञ्च नाख्येयं यस्य कस्यचित् ॥

येन तस्याश्चित्रात्वं तदाह श्रीक्रमे—

तस्याश्चान्तर्गता तिष्ठेत् चित्राख्या योगिवल्लभा ।

पञ्चवर्णोज्ज्वला देवि पञ्चभूतप्रकाशिनी ।

पञ्चदेवाः पर्वलम्नाः सप्तान्या नाड्यो मताः ॥

अन्यत्रापि—

ब्रह्मा जनार्दनो रुद्र ईश्वरश्च सदाशिवः ।

चित्राख्यनाड्यन्तरस्थाः पञ्चभूताधिदेवताः ॥

अत्र पञ्चभूतानां पञ्चाधिदेवता उक्ताः । भ्रूमध्ये तु परशिवोऽस्ति लिखिष्यमाण-  
वचनात् ॥

ब्रह्मनाडीमाह तस्यान्तरिति । तस्यां चित्रायां तद्ब्रह्मनाडी प्रसिद्ध-  
ब्रह्मनाडी । हरमुखकुहरात् मूलाधारस्थस्वयम्भूलिङ्गमुखविवरात् । आदिदेवान्त-  
संस्था ब्रह्मपर्यन्ता । मायातन्त्रेऽपि “सिरा स्यात् ब्रह्मपर्यन्तम्” इत्यादि ।

विद्युन्मालेव विलासो यस्याः सा । पद्मसूत्रतुल्या अतः सूक्ष्मा ।  
शुद्धज्ञानिनः प्रबुध्यन्ते ज्ञायन्ते यया सा तथा । अमृतस्राविणीत्वात् सकल-



सुखयुता । भावो मनोधर्मः स्वभावः आत्मधर्मः शुद्धो भावः स्वभावो यस्याः  
सा इति पञ्चम्यन्तबहुव्रीहिः । “भावो हि मानसो धर्मः” इत्युक्तेः ।

येन द्वारेण कुण्डलिन्या ब्रह्मणि गमनं तत् द्वारमाह ब्रह्मद्वारमिति ।  
तदास्ये ब्रह्मनाड्या आस्ये ।

मूलाधारात् सहस्रारस्तदन्तर्ब्रह्मनाडिका ।  
सिरा स्यात् ब्रह्मपर्यन्तं तदन्तर्द्वारमुत्तमम् ॥

इति मायातन्त्रात् ।

ब्रह्मद्वारमुखं नित्यं मुखेनावृत्य तिष्ठति ।  
येन द्वारेण गन्तव्यं ब्रह्मस्थानं निरामयम् ।  
मुखेनाच्छाद्य तद्वारं प्रसुप्ता परमेश्वरी ॥

इति गोरक्षसंहितावचनाच्च । सुधेति सुधाकणस्रुतिप्रदेशं ग्रन्थिस्थानम् एतद्वारं  
सुषुम्णाया नाड्या वदनं धीरा वदन्ति ॥ \* ॥

आधारपद्ममाह अथेत्यादिना ।

षण्णवत्यङ्गुलायाम् शरीरमुभयात्मकम् ।  
गुदध्वजान्तरे कन्दमुत्सेधाद्द्व्यङ्गुलं विदुः ।  
तस्य द्विगुणविस्तारं वृत्तरूपेण शोभितम् ॥

इति शारदोक्तकन्द एव मुख्यनाडी एव ग्रन्थिस्तदूर्ध्वं ध्वजाधः सुषुम्णास्यलम् ।

तथा च मायातन्त्रे—

मुख्यनाडीत्रयं ग्रन्थेरूर्ध्वं वज्राध ईश्वरि ! ।  
रक्तपर्णो वेदवर्णो मूलाधारोऽप्यवाङ्मुखः ॥ इति ॥

उद्यत् प्रस्फुटितम् ।



तयैव ग्रथितं पद्मं मूलादिपद्मपञ्चकम् ।

कलिकाकाररूपेण डाकिन्याद्यवलम्बितम् ॥

इति वचनात् । पूर्वमेव व्याख्यातं तत् । सुवर्णाभवर्णैरिति ।

तथाच दक्षिणामूर्त्तौ—

आधारे स्वर्णवर्णेऽस्मिन् वादिसान्तानि संस्मरेत् ।

द्रुतसौवर्णवर्णानि वर्णानि परमेश्वरि ॥ इति ॥

सारसमुच्चये षट्सु पद्मेषु वर्णाः बिन्दुयुक्ता उक्ता ग्रन्थगौरवभिया नात्र  
प्रकटिताः ॥ \* ॥

चतुष्कोणचक्रमिति ।

तथाच मायातन्त्रे—

तत्कर्णिकान्तरे पृथ्वी चतुष्कोणा सुपीतभा ॥ इति ॥

तथा तन्त्रान्तरे—

भृगुहं चतुरस्रं स्यादम्भोवज्रविभूषितम् ॥ इति ॥

धरायाः स्वबीजमिति ।

तथाच शारदायाम्—

वृत्तं दिवस्तत् षड्बिन्दुलाञ्छितं मातरिश्वनः ।

त्रिकोणं स्वस्तिकोपेतं वह्नेरर्द्धेन्दुसंयुतम् ॥

अम्भोजमम्भसो भूमेश्चतुरस्रं सवज्रकम् ।

तत्तद्भूतसमाभानि मण्डलानि विदुर्बुधाः ।

वर्णैः स्वैरञ्जितान्याहुः स्वस्वनामावृतान्यपि ॥

तत्तद्भूतसमवर्णानि मण्डलानि तथा स्वैर्वर्णैः ह य र व ल वर्णैर्युक्तानि । तथा  
स्वस्वनामावृतानि पृथिव्यादीनां स्वस्वनामावृतानीत्यर्थः । एतदनुसारेण सर्वेषु  
पत्रेषु स्वस्वबीजानि ज्ञेयानि ॥ \* ॥

चतुर्बाहुः इति । अत्र पद्मे ब्रह्मास्तीत्याह तदङ्क इत्यादिना । नवीनार्क-  
तुल्यप्रकाशः रक्तवर्णः सृष्टिकारी ब्रह्मा चतुर्बाहुयुक्तः । चतुर्भागवेदो  
मुखाम्भोजलक्ष्मीर्यस्य स तथा ॥ \* ॥

अत्र डाकिनी शक्तिरस्ति इत्याह वसेदत्रेति ।

तथाच भट्टधृततन्त्रे—

मूलाधारं ब्रह्मणः स्थानमेतत् सौवर्णाभं डाकिनी देवताऽत्र इति । एषा  
डाकिनी अनेकसूर्यप्रकाशा । अतिशयरक्ता इत्यर्थः ।

तन्त्रान्तरे—

रक्तां रक्तत्रिनेत्रां पशुजनभयकृच्छूलखट्वाङ्गहस्तां

वामे खड्गं दधानां चषकमपि सुधापूरितं चैकवक्त्राम् । इति ।

शुद्धबुद्धेः प्रकाशं वहन्तीत्यन्वयः ॥ \* ॥

मध्ये अवान्तरदेवतादिकमभिधाय प्रकृतमाह वज्राख्येति । वज्राख्याया  
वक्त्रदेशे सामीप्ये सप्तमी अधोभागे इति यावत् ।

मुख्यनाडीत्रयं ग्रन्थेरूढं वज्राध ईश्वरि- ।

इति मायातन्त्रात् । कर्णिकामध्यसंस्थं त्रैपुराख्यं त्रिकोणं एतत् कामरूपाख्यं  
त्रिकोणं तत् कामरूपाख्यं कन्दर्पो वह्निः समन्तात् भ्रमति । नाम प्रकर्षे  
जीवेशो वायुश्च निवसति ।

तथाच मायातन्त्रे—

तत्कर्णिकान्तरे पृथ्वी चतुष्कोणा सुपीतभा ।

तन्मध्ये योनिमध्ये च वह्निवाय्वोः समाश्रये ॥ इति ॥

श्रीक्रमेऽपि—

कर्णिकायां स्थिता योनिः कामाख्या परमेश्वरी ।



अपानाख्यं हि कन्दर्पम् आधारे तत्त्रिकोणके ।  
स्वयम्भूलिङ्गं तन्मध्ये पश्चिमाभिमुखं प्रिये ॥

रुद्रयामलेऽपि —

अमघोनिगतं ध्यायेत् कामं बन्धूकसन्निभम् ।  
ज्वलत्कालानलप्रख्यं तडित्कोटिसमप्रभम् ॥

तदेवाह जीवेश इत्यादिना । बन्धूकपुष्पसमूहमभिहसन् तदधिकरक्तवर्ण इति भावः । “बन्धूकः बन्धुजीवकः” इत्यमरः । “आधारे तत्त्रिकोणके” इत्युक्तत्वात् ।

तथा —

मूलाधारे त्रिकोणाख्ये इच्छाज्ञानक्रियात्मिके ।  
मध्ये स्वयम्भूलिङ्गस्तु कोटिसूर्य्यसमप्रभः ॥

इति गौतमीयात् ।

तथा —

अधोमुखो लिङ्गरूपी हेमाम्बो अमणे रतः ॥ इति ॥ \* ॥

पुनरपि मायातन्त्राच्चाह तन्मध्ये इति । त्रिकोणमध्ये लिङ्गरूपि स्वयम्भूलिङ्गम् । द्रुतसुवर्णकला इति कोमलः सुवर्णवर्णयोगित्वात् कोमलत्वाच्च तथाभिहितम् । पश्चिमास्यः अधोमुखः । ज्ञानध्यानाभ्यां प्रकाश्यते यः स तथा । प्रथमकिस-  
ल्याकाररूपः नूतनपल्लवाङ्कुराकारः विद्यते इति । तथाच पूर्णचन्द्रा-  
दधिकरससमूह इत्यर्थः । स्निग्धं सन्तानं स्निग्धसमूहं हसतीति स्निग्धसन्तानहासी  
काशीवासीत्यादिविशेषणम् । सरितां आवर्तः चक्रवत् जलानां अमणं तद्रूप-  
प्रकाशो यस्य स तथा । “स्यादावर्तोऽम्भसां अमः” इत्यमरः ॥ \* ॥

तल्लिङ्गं सार्द्धस्त्रिवलयेनावेष्ट्य कुण्डलिनी शक्तिरस्ति इत्याह तस्योद्धे  
इत्यादिना । विसतन्तुसोदरतुल्या सा चासौ कला प्रकृतिश्चेति सा तथा ।



अतः सूक्ष्मा । नवीनचपलामाला तस्या विलसनशोभया सह आस्पदं आस्पद्वा  
यस्याः सा तथा । “तडित् सौदामिनी विद्युत् चञ्चला चपलापि च” इत्यमरः ।  
सुप्ता निद्रिता शिवोपरि लसत् सार्द्धत्रिवृत्ता आकृतिः शरीरं यस्याः सा तथा ।  
सा तु अधोवक्त्रा ।

यथा श्रीक्रमे—

अधोवक्त्रा स्थिता देवी ऊर्ध्वपुच्छातिशोभना ।  
अत्र विद्युलताकारा कुण्डली परदेवता ॥  
परिस्फुरति सर्वात्मा सुप्ता हि भुजगाकृतिः ।  
ब्रह्मद्वारमुखं नित्यं मुखेनावृत्य तिष्ठति ॥  
येन द्वारेण गन्तव्यं ब्रह्मद्वारं मनोमयम् ।  
मुखेनाच्छाद्य तद्वारं प्रसुप्ता परमेश्वरी ॥  
मस्तके मणिवद्भिन्ना स्वयम्भूलिङ्गवेष्टिनी ॥

योगान्तरेऽपि—

मुखेनाच्छाद्य तद्वारं कुण्डलीशक्तिरुज्ज्वला ।  
निद्रावशगता देवी प्रसुप्तभुजगोपमा ॥

तथा मायातन्त्रेऽपि—

सार्द्धलिबलयानन्दा नन्दिता भास्करप्रभा ॥ इति ॥ \* ॥  
कूजन्तीति । उत्थिता सतीति शेषः ।

तथा च तन्त्रान्तरे—

झिल्लीवाव्यक्तमधुरा कूजन्ती सततोत्थिता ॥ इति ॥  
कोमलवाक्यैर्व्याचं कूजन्तीत्यर्थः ।

तत् प्राप्य कुण्डलीरूपं प्राणिनां देहमध्यगम् ।  
वर्णान्तराविर्भवति गद्यपद्यादिभेदतः ॥

इति शारदोक्तेः तत् चैतन्यम् । श्वासोच्छ्वासविभज्जनेन वायुना यया जगतां जीवः  
जीवात्मा हंसः धार्यते ।

विभर्त्ति कुण्डली शक्तिरात्मानं हंसमाश्रिता<sup>१</sup> ।

हंसः प्राणाश्रयो नित्यं प्राणो नाडीसमाश्रयः<sup>२</sup> ॥

आधारादुद्गतो वायुर्यथावत् सर्वदेहिनाम् ।

देहं प्राप्य स्वनाडीभिः प्रयाणं कुरुते बहिः ।

द्वादशाङ्गुलमानेन तस्मात् प्राण इतीरितिः ॥

भट्टाः कुण्डली आत्मानं परमात्मानं विभर्त्ति तद्योगभागिनी<sup>३</sup>त्यर्थः । कीदृशी ?  
हंसं<sup>४</sup> जीवात्मानम् आश्रिता जीवाधिष्ठाना सतीत्यर्थः । हंसः प्राणाश्रयः  
प्राणवायुसमाश्रयः प्राणः नाडीपथाश्रयः । कथं तस्य नाडीसमा<sup>५</sup>श्रयत्वम् ?  
इत्यत आह आधारादिति । प्रयाणं कुरुते इति प्राणः इति प्राणपदव्युत्पत्तिरपि  
दर्शितेत्यन्तेनाहुः ।

दक्षिणामूर्त्तौ तु—

उच्छ्वासे चैव निश्वासे हंस इत्यक्षरद्वयम् ।

तस्मात् प्राणस्तु हंसाख्य आत्माकारेण संस्थितः ॥

षट्शतान्यधिकान्यत्र सहस्राण्येकविंशतिः ।

अहोरात्रं चरेद्वायुः सं जपो मोक्षदायकः ॥

अन्यत्रापि—

संकारेण बहिर्याति हंकारेण विशेत् पुनः ॥ इति ॥

प्रोद्गामदीप्तश्रेणी ॥ \* ॥

<sup>१</sup> “स्वं समाश्रिता” इति पाठान्तरम् ।

<sup>२</sup> “नाडीपथाश्रयः” इति पाठान्तरम् ।

<sup>३</sup> “भासिनी” इति पाठान्तरम् ।

<sup>४</sup> “स्वं” इति पाठान्तरम् ।

<sup>५</sup> “प्राणस्य नाडीपथा” इति पाठान्तरम् ।



तस्याः कुण्डलिन्या मध्ये परमा नाम्नी शक्तिरुच्यते तन्मध्ये इत्यादिना ।  
परमा उत्कृष्टा परा परानाम्नी अतिसूक्ष्मा ।

तथाच भट्टधृततन्त्रे—

सूक्ष्मा कुण्डलिनीमध्ये ज्योतिर्मात्रा परा मता । इति ।

सा एव परमात्मस्वरूपा ।

तथा च श्रुतिः—

तस्याः शिखाया मध्ये तु परमा सा व्यवस्थिता । इति ।

नित्या ध्वंसप्रागभावरहिता । आनन्दपरम्परा आनन्दसमूहयुक्ता । अति-  
चपलायमाना विद्युलता इव लसत् दीधितिर्दीप्तिर्यस्याः सा तथा । यस्याः  
कलायाः प्रभया ब्रह्माण्डादिकटाहान्तं जगत् शरीरं भासते सा विजयते ।  
नित्यज्ञानस्य उदयो यस्यां सा ॥ \* ॥

काव्यबन्धैर्वाक्यैः बृहस्पतीन् सेवते गौरवे बहुवचनम् ॥ \* ॥

स्वाधिष्ठानाख्यपद्ममाह सिन्दूरेत्यादिना । अङ्गच्छदैः षट्पत्रैः विद्युत्-  
प्रकारैर्वाधैः पुरन्दरान्तैर्वादिलान्तैः सविन्दुकं परिवृतं पद्मम् ।

तथा च मायातन्त्रे—

तदूर्ध्वं तु महेशानि स्वाधिष्ठानमृतच्छदम् ।

रक्तवर्णं कर्णिकायामब्जमर्द्धेन्दुसंयुतम् ।

मण्डलं वारुणं देवि तदूर्ध्वं मणिपूरकम् ॥ इति ॥

दक्षिणामूर्तौ—

स्वाधिष्ठाने विद्रुमामे बादिलान्तानि संस्मरेत् ।

विद्युत्पुञ्जसमाभानि विद्युद्भासितमस्तके ॥ इत्यादि ॥

शारदायां विशदप्रकाशं शुक्लवर्णं तत्तद्भूतसमाभानीति प्रागुक्तम् ।



अम्भोजं षड्दलपद्मं अर्द्धचन्द्रयुतम् ।

वं बीजं मकराधिरूढं स्वाधिष्ठानं विष्णुगेहं प्रदिष्टम् ।

बालार्कभं राकिणी देवतात्र ॥ इति वचनात् ॥ \* ॥

तस्याङ्गे इत्यादि । नीलद्युतिरूपो मनोज्ञश्रियं शोभाम् आदधानः ।

गौतमीये—

स्वशब्देन परं लिङ्गं स्वाधिष्ठानं ततो विदुः ।

नीलाम्बुजे देवसदृशकमनीयता शोभा यस्याः सा । नानायुषेति ।

तदुक्तं तन्वान्तरे—

श्यामां शूलाब्जहस्तां डमरुकसहितां तीक्ष्णटङ्कं वहन्तीम् ।

देवीं रक्तत्रिनेत्रां द्वितयदललसद्वृन्दन्तप्रभाभिः । इति ।

स मोहाद्भुतान्धकारसमूहे भानुतुल्यः तन्नाशको भवतीति । सुषेति अवृहत्तुल्य-  
काव्यसमूहसम्पत्तिं भजन्ते । अत्र पश्यन्ती शक्तिरस्ति प्रमाणं विशुद्धपद्म-  
व्याख्याने लिखिष्यते ॥ \* ॥

मणिपूरपद्ममाह तस्योद्ध्वे इत्यादिना ।

मणिवद्विन्नं तत् पद्मं मणिपूरं तथोच्यते ।

नीलवर्णे नीलवर्णडादिफान्तवर्णैर्युक्ते । तथा च दक्षिणामूर्त्तौ—“सुनीले  
मणिपूरके डफान्तानि महानीलप्रभानि परिचिन्तयेत्” । वह्नेर्मण्डलं बीजं चाह  
वैश्वानरस्येत्यादिना । वैश्वानरस्य वह्नेर्मण्डलं रक्तवर्णं त्रिकोणं तद्वाह्ये त्रिभिः  
स्वस्तिकैर्द्वाकाराकारैर्युक्तम् ।

मायातन्त्रे—

दशपत्रं पयोजातं कर्णिकायां महेश्वरि ।

वाह्येयं मण्डलं रक्तं त्रिकोणं स्वस्तिकान्वितम् ॥

स्वबीजं रेफः । “वैणैः स्वै रञ्जितान्यासन्” इति प्रागुक्तेः प्रातःसूर्य्यसम-  
रक्तवर्णम् । मणिपूरन्तु नीलं रुद्रस्थानं लाकिनी देवतात्रेति वचनात् । तामाह  
रुद्रमूर्त्तिरित्यादिना । शुद्धसिन्दूररागः अतिशयरक्तवर्णः । वेदबाहूज्ज्वलाङ्गीत्यादि ।

तदुक्तं तन्त्रे—

कृष्णां देवीं त्रिवक्त्रां त्रिनयनसहितां कुब्जिनीमुग्ररूपां

वज्रं शक्तिं सदण्डामभयवरकरां दक्षवामे दधानाम् । इत्यादि ।

ज्ञानेति । ज्ञानसमूहेन सह लक्ष्मीस्ताम् ॥ \* ॥

अनाहतपद्ममाह तस्योद्ध्वं इत्यादि । बन्धूकपुष्पकान्तिस्वरूपरक्तवर्णं  
कादिठान्तैः द्वादशवर्णैः सिन्दूरवर्णैः युक्तम् ।

तथाच दक्षिणामूर्त्तौ—

पिङ्गवर्णे महावह्निकलिकाभानि संस्मरेत् ।

कादिठान्तानि वर्णानि चतुर्थेऽनाहते प्रिये ॥

तन्मध्ये षट्कोणपद्मं वायुमण्डलम् ।

तथाच मायातन्त्रे—

अनाहतं द्वादशारं रक्ताभं हृदि सुव्रते ।

तन्मध्ये पावनं पद्मं षट्कोणं धूम्रवर्णकम् ॥ \* ॥

वायुबीजमाह तन्मध्ये इत्यादिना । पवनाक्षरं यं । प्रमाणं आधारपद्मव्याख्याने  
उक्तम् । धूम्रं ईषत् पाण्डुरम् । हस्तचतुष्टययुक्तं कृष्णसाराधिरूढम् ।  
रक्तमनाहतमीश्वरगेहन्तु काकिन्यपीहोक्ता इति वचनात् । तदेवाह तन्मध्ये  
करुणानिधानमित्यादिना । ईश्वराभिधं ईश्वरनामानम् । हंसाभं सूर्य्यप्रभम् ।  
अभयवरदपाणिद्वययुक्तम् । तत्र काकिनी नवतडित्पीता गौरवर्णा त्रिनेत्रा  
पाशकपालवराभयान् चतुर्भिर्भुजैः विभ्रती । कङ्काल इति अस्थिमालाधरा ।  
“स्यात् शरीरास्थि कङ्कालः” इत्यमरः ।



तथाच तन्त्रे—

काकिर्नी मेघ(द)संस्थाम्

पाशं शूलं कपालं डमरुमपि करैर्धारिणीं पीतवर्णां

दध्यन्ने सक्तचित्तां स्ववयवनमितां वारुणीमत्तचित्ताम् ।

शूलडमरुस्थाने वरामयं तथा अस्थिमाला तन्त्रान्तरे उक्तम् ।

बाणलिङ्गं तु तन्मध्येऽधोमुखे शक्तिके इति ।

त्रिस्त्रिकोणयुक्ते इति क्रमात् ।

तथा—

तन्मध्ये बाणलिङ्गन्तु सूर्यायुतसमप्रभम् ।

शब्दब्रह्ममयः शब्दो न हेतुस्तदहेतुकः ॥

अनाहताख्यं तत्पद्मं पुरुषाधिष्ठितं परम् ॥

पुरुषेण जीवात्मना इति गौतमीयाच्च । त्रिकोणं बाणलिङ्गं जीवात्मानञ्चाह  
एतन्वीरजेत्यादिना । कनकं बन्धूकपुष्पसदृशं बन्धूकः पुष्पविशेषः तद्वदङ्गरागोज्ज्वलः ।

हेमबन्धूककुसुमशरच्चन्द्रनिभानि च ।

इति योगिन्येकवाक्यत्वात् । स्वयम्भूबाणलिङ्गेतरलिङ्गविशेषणं हेमादि । मौलौ  
मस्तके सूक्ष्मविभेदयुक्तो विवरयुक्तो मणिरिव दीप्तचिह्नालयः । शर्वस्य देवस्य  
पीठालयं निर्वातदीपशिखाकारहंसेन जीवात्मना शोभितम् । मायातन्त्रेऽपि—  
“आत्मा तत्र प्रदीपाभः” इति । भानोरित्यस्य मण्डलपदेनैकदेशेन सहान्वयः ।  
तेन मण्डलमण्डितं अन्तरं मध्यं यस्य स चासौ लसत्किञ्चलश्चेति स तथा ।  
तस्य शोभाधरम् । “किञ्चलकः केसरोऽस्त्रियाम्” इत्यमरः ॥ \* ॥

विशुद्धपद्ममाह विशुद्धाख्यमिति । हिमच्छायायुक्तस्य नागस्योपरि लसित-  
शरीरस्य चतुर्भिर्भुजैः पाशाङ्कुशादिलसितैः शोभितशरीरस्य दीप्तबुद्धेः उद्दीप्त-  
ज्ञानस्य । हिमाभः शुक्लः सदाशिव इत्याख्यायुक्तः सिद्धः प्रसिद्धः ।



तथा तन्त्रान्तरेऽपि—

सदाशिवस्थानमिदं विशुद्धं शाकिन्यथेहापि च धूम्रवर्णा ।

सुधासिन्धोः शुद्धा शुक्ला ।

तथा च तन्त्रान्तरे—

देवीं ज्योतिःस्वरूपां त्रिनयनविलसत्पञ्चवक्त्रां सुदंष्ट्रीं

हस्ताम्भोजेषु चापं शूलमपि दधतीं पुस्तकं ज्ञानमुद्राम् । इति ।

पुस्तकज्ञानमुद्रामिति शरं पाशम् इति तन्त्रान्तरे उक्तम् । सुधांशोश्चन्द्रस्य मण्डलम् ।

तथा च स्वच्छन्दसंग्रहे—

अमृताद्यास्तथाकाशं चन्द्रबिन्दुं तदूर्ध्वतः ।

कण्ठोर्ध्वं परमेशानि लम्बिका चतुरङ्गुले ॥

मतिशीलस्य ज्ञानशीलयुक्तस्य शुद्धेन्द्रियस्य जनस्य महामोक्षद्वारसम्पत्तिं दधत्  
मण्डलमित्यर्थः । स जीवो विपदां अन्धकारस्वरूपाणां ध्वंससूर्यप्रकाशः । अत्र  
वैखरी शक्तिरस्ति ।

तथाच भट्टघृततन्त्रे—

सूक्ष्मा कुण्डलिनीमध्ये ज्योतिर्मात्रा परा मता ।

अश्रोत्रविषयात् तस्मात् किञ्चिदेवोर्ध्वगामिनी ॥

स्वयंप्रकाशा पश्यन्ती सुषुम्णानाभिमाश्रिता ।

सैव हृत्पङ्कजं प्राप्य मध्यमा नादरूपिणी ॥

ततः संजल्पमात्रा स्यादविभक्तोर्ध्वगामिनी ।

सैवोरुकण्ठतालुस्था शिरोघ्राणरदाश्रिता ॥

जिह्वामूलोष्ठनिस्यूता कृतवर्णपरिग्रहा ।

शब्दप्रपञ्चजननी श्रोत्रग्राह्या तु वैखरी ॥ \* ॥

आज्ञाचक्रमाह आज्ञानामेत्यादिना । गौतमीये—“आज्ञासंक्रमणं तत्र गुरोराज्ञेति कीर्तितम् ।” चन्द्रतुल्यक्लेदजनकं ध्यानस्थानं प्रकाशस्वरूपम् । हक्षाभ्यां विशुद्धाभ्यां कलाभ्याम् अक्षराभ्यां युक्तं द्विपत्रम् अतीवशुभ्रम् । मायातन्त्रेऽपि—“आज्ञाख्यं द्विदलं शुभ्रम्” इति ।

दक्षिणामूर्त्तावपि—

आज्ञायां विद्युदाभायां शुभ्रौ हक्षौ विचिन्तयेत् ।  
हाकिनीति ।

तन्त्रान्तरेऽपि—

आज्ञापुरं शारदचन्द्रशुभ्रं हाकिन्यथोक्ता शिवगेहमेतत् ।  
विद्या पुस्तकम् । मुद्रा ज्ञानमुद्रा अङ्गुष्ठतर्जनीमिलिता ।

तन्त्रे—

आज्ञास्थां शुक्लवर्णां डमरुकसहितामक्षसूत्रं कपालं  
विद्यां मुद्रां दधानां त्रिनयनविलसदुक्तषट्कोणयुक्ताम् (?) । इति ।  
सूक्ष्मञ्च तत्प्रकाशस्वरूपञ्चेति तत् तथा ।

मायातन्त्रेऽपि—

आज्ञाख्यं द्विदलं शुभ्रं कर्णिकायां मनोलयम् । इति ।  
सिद्धं नित्यं सिद्धशब्दो नित्यार्थः इति वैयाकरणाः । इतरशिवपदं इं कालं  
तरति इति इतरं शिवस्य परशिवस्य पदं इतरञ्च तत् शिवपदञ्चेति तत् ।  
लिङ्गचिह्नेन लिङ्गाकारेण प्रकाशो यस्य तत् । विद्युन्मालेव प्रकाशो  
यस्य तत् ।

योगिनीहृदये—

इतरञ्च पुनस्तथा शरच्चन्द्रनिभं सदा । इति ।



आनन्दलह्यामपि—

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं  
परं शम्भुं वन्दे परिमलितपार्श्वं परचिता ।

ताराषोढान्यासाधिकारतन्त्रे—

ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः ।  
ततः परशिवो देवि षट् शिवाः परिकीर्तिताः ॥

मूलाधारादिविशुद्धपद्मेषु पञ्चशिवन्यासमभिधाय—

आज्ञाचक्रे च देवेशि हृक्षवर्णसमन्वितम् ।  
परं शिवं ब्रह्मरूपं हाकिनीसहितं न्यसेत् ॥ इत्युक्तम् ॥

स च सहस्रारनिर्गुणपरशिवस्यांशस्वरूपी अपरः शिवो ज्ञेयः । अत एव  
ब्रह्मशिवत्वात् ब्रह्मस्वरूपमित्युक्तम् । न तु ब्रह्म इत्युक्तम् । परमकुलपदम् एतत्  
पर्यन्तं परमकुलपदमित्युपसंहारेणोक्तम् ।

तथाच श्रीमते—

तत्रैतदक्षिणं षट्कमाज्ञापूर्वं कुलोद्भवम् । इति ।

आनन्दलह्यामपि—

महीं मूलाधारे कमपि मणिपूरे हुतवहं  
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।  
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं  
सहस्रारे पद्मे सह रहसि पत्या विहरसि ॥

अत्र कं जलं स्वाधिष्ठाने मणिपूरे हुतवहमिति व्यत्ययेनान्वयः । ब्रह्मसूत्रेति  
ब्रह्मसूत्रस्य ब्रह्मनाड्याः प्रबोधो यस्मात् तत् । वेदानामादिबीजं प्रणवः तदत्र  
चिन्तयेत् । विलसितपरमोऽपूर्वसिद्धप्रसिद्धो यस्य सः । अत्रान्तरात्मा  
अस्तीत्याह शुद्धबुद्धेत्यादिना । शुद्धबुद्धः शुद्धस्वभावः स चासौ अन्तरात्मा



चेति सः । प्रदीपस्येव आभा दीप्तिर्यस्य ज्योतिषः एवम्भूत ज्योतिःप्रणवाभ्यां  
विरचितौ स्वरूपवर्णौ यस्य स वर्णशब्दः ।

श्रीक्रमेऽपि—

भ्रूमध्ये अन्तरात्मानमरूपसंस्पर्शकारणम् ।

उंकारज्योतीरूपन्तु प्रदीपाभं जगन्मयम् ॥

अत एव प्रकाशः ज्योतिःस्वरूपः । तदूर्ध्वं पूर्वोक्तान्तरात्मोर्ध्वं अर्द्धचन्द्रः  
चन्द्रार्द्धं बिन्दुरूपी मकारः तदुपरि नाद इति व्यत्ययेनान्वयः । एवं नाद-  
प्राग्बोधिनी लिखिष्यमाणयोगिनीहृदयात् ज्ञेया । असौ नादः अतीवशुक्ल  
इत्याह वनेत्यादिना । वनं जलं तद्वत् धवलवर्णः यश्च पीयूषाधारश्चन्द्रः  
तत्समूहहासी तदधिकशुक्ल इति भावः ।

योगिनीहृदयेऽपि—

इन्दौ तदूर्ध्वं बोधिन्यां नादे नादान्त एव च । इति ।

इन्दौ बिन्दौ तदूर्ध्वं अर्द्धचन्द्रे ।

स्वच्छन्दसंग्रहेऽपि—

तत्र बिन्दोर्यथा बिन्द्वावरणे स तदूर्ध्वतः ।

सूर्यकोटिप्रतीकाशम् अतिदृप्तं महद्गुणम् ॥

तन्मध्ये दशकोटीनां संख्या योजनपञ्चकम् ।

तत्कर्णिकायामासीनः शान्त्यतीतेश्वरः प्रभुः ॥

पञ्चवक्त्रो दशभुजो विद्युत्पुञ्जनिभाकृतिः ।

निवृत्तिश्च प्रतिष्ठा च विद्या शान्तिरनुक्रमात् ॥

परिवार्य स्थिताश्चित्राः (श्चैताः) शान्त्यतीतेश्वरस्य च ।

वामभागे समासीना शान्त्यतीता मनोन्मनी ॥

पञ्चवक्त्रधराः सर्वा दशबाहिन्दुभूषणाः ।

बिन्दुतत्त्वं समाख्यातं कोट्यर्बुदशतैर्वृतम् ॥

अर्द्धचन्द्रं तदूर्ध्वन्तु बोधिनी तस्य चोपरि ।  
ज्योत्स्ना ज्योत्स्नावती कान्तिः सुप्रभा विमलापि च ॥  
अर्द्धचन्द्रोत्थिता ह्येताः कलाः पञ्च प्रकीर्तिताः ।  
बन्धती बोधिनी बोधा ज्ञानबोधा तमोपहा ॥  
निबोधिताः (का) कलाः पञ्च कण्ठिताः सुरसुन्दरि ।  
ब्रह्मादिपरमेशानां परप्राप्तिनिबोधनात् ।  
निबोधिकेति सा प्रोक्ता तस्या भेदाद्विरानने ॥  
बोधिन्याख्यं यदुक्तं ते नादस्तस्योपरि स्थितः ।  
पद्मकिञ्चलकसङ्काशः कोटिसूर्य्यसमप्रभः ॥  
पुरैः परिवृतोऽसंख्यैर्मध्ये पञ्चकलावृतः ।  
इन्धिका दीपिका चैव रेचिका मोचिका तथा ॥  
ऊर्ध्वगा मध्यगा त्रासा पञ्चमी परमा कला ।  
चन्द्रकोटिसमप्रख्यं तन्मध्येऽर्बुदयोजनम् ॥  
पद्ममध्ये समासीनमूर्ध्वगामिनमीश्वरम् ।  
चन्द्रायुतप्रतीकाशं पञ्चवक्त्रं त्रिलोचनम् ॥  
ऐन्दवाद्यैरावृतं च शूलपाणिं जटाधरम् ।  
तस्योत्सङ्गतामूर्ध्वगामिनीं परमां कलाम् ॥

ध्यायेदिति शेषः । निरालम्बामिति तद्वक्ष्यमाणाम् ।

टीकाकारधृततन्त्रे—

त्यजेत् शैथिल्यमङ्गानां नासाग्रे रोपयेद्दृशौ ।  
मुखं विवृणुयात् किञ्चित् दन्तैर्दन्तान् न संस्पृशेत् ॥  
रसनामन्तरा कुर्यादनङ्गे धारयेन्मनः ।  
इयं सा परमा मुद्रा निरालम्बेति पञ्चमी ॥

इह स्थाने एवं मुद्रां बद्ध्वा सदाभ्यासात् धृतपवनात् पवनसुहृदां वहीनां  
कलाः पश्यति । तदनन्तरं तन्मध्यान्तःप्रविलसितरूपान् ज्वलद्दीपाकारान्



पश्यति । पश्चात् नवीनसूर्यप्रकाशाकारं गगनभूमध्यमिलितं पश्यति । इह स्थाने भगवान् साक्षात्कारविषयो भवति ।

ननु सर्वव्यापित्वात् अपरिच्छिन्नस्य ईश्वरस्य कथं परिच्छित्तिस्थाने अभिव्यक्तिरित्यत आह राहुरिति । यथा अम्बरगतो राहुर्न दृश्यते किन्तु शशिसूर्ययोर्मण्डलमेव दृश्यते तथायं चिदात्मा एवम्भूतकर्मविशेषकरणात् अत्रैव साक्षाद्भवति । प्राणनिधने मरणकाले इह स्थाने प्राणान् वायून् ऊर्द्ध-  
गामिन्या नाड्या समारोप्य वेदान्तविदितं “ नित्यं विज्ञानमानन्दं ब्रह्म ” इति श्रुतिविदितं परं नित्यं देवमित्यादिविशेषितं पुरुषं प्रविशति ।

तथा गीतायामपि—

प्रयाणकाले मनसाचलेन भक्त्या युक्तो योगबलेन चैव ।

भ्रुवोर्मध्ये प्राणमावेश्य सम्यक् स तं परं पुरुषमुपैति दिव्यम् ॥ इति ॥ \* ॥

लयस्थानं वायोरिति । तदुपरि पूर्वोक्तनादोपरि चकारात् नादस्यापि लयस्थानम् । यत्र वायुर्नादश्च अथैनं जगदधरीकृत्य ब्रह्मरन्ध्रस्यादिस्थाने प्रलीयते तत् वायोर्नादस्यापि लयस्थानं नादान्तमिति यावत् । अत्र अर्द्धनारीश्वरोऽस्तीत्याह महानन्दमित्यादिना । महान् आनन्दो यत्र तं महानन्दस्वरूपम् । शिवाद्धं शिवाया अर्द्धं शिवस्याकारम् अर्द्धनारीश्वरमित्यर्थः ।

तथा च श्रीक्रमे—

चेतसा संप्रपश्यन्ति नादान्ते वृषभध्वजम् ।

तमर्द्धदेहं वरदं कारणत्रयमातरम् ।

पुटद्वयविनिष्क्रान्तो वायुर्यत्र प्रलीयते ॥

स्वच्छन्दसंग्रहेऽपि—

हलाकारस्तु नादान्ते भित्त्वा सर्वमिदं जगत् ।

अधःशक्त्या विनिर्भेद्य ऊर्द्धशक्त्यवसानकम् ॥



नाड्या ब्रह्मबिले लीनस्त्वव्यक्तो ध्वनिलक्षणः ।  
 अतो ब्रह्मबिलं ज्ञेयं रुद्रकोट्यर्बुदैर्युतम् ॥  
 तत्र ब्रह्मशिवो ज्ञेयः शशाङ्कशतसन्निभः ।  
 दशबाहुस्त्रिनेत्रश्च पञ्चवक्त्रेन्दुशेखरः ॥  
 ब्रह्माणी त्वपरा शक्तिः ब्रह्मणोत्सङ्गामिनी ।  
 द्वारं सन्मोक्षमार्गस्य रोधयित्वा व्यवस्थिता ॥

हलाकारो लाङ्गलसदृशः ।

देवीस्थानं सहस्रारं प्रविशेदकुलं प्रिये ।

इति श्रीकामादकुलाख्यसहस्रारपञ्चमाह तदूर्ध्वं इत्यादिना । शङ्खिन्या नाड्याः  
 शिखरे अग्रे शून्यदेशे चित्रिण्या मेरुदण्डस्य च शून्यदेशे तेन सहस्रारं न  
 मेरुदण्डस्य मध्ये न चित्रिण्या ग्रथितम् ।

मायातन्त्रेऽपि—

मूलादिषट्सरोजातं चित्रिणीग्रथितं प्रिये ।  
 लिङ्गाधोर्द्ध्वनाभिवक्षःकण्ठभ्रूमध्यदेशजम् ॥

अत एव स्वच्छन्दसंग्रहे—

द्वादशार्णं ललाटोर्ध्वं रूपेणाद्धावसानकम् ।  
 ह्रद्यङ्गुलोर्ध्वशिरोदेशं परं व्योम प्रकीर्तितम् ॥

श्रीक्रमे—

आसव्यकर्णात् देवेशि शङ्खिनी च शिरोपरि ।

हलाद्यनन्तरम् ।

शङ्खिनीनालं संप्राप्य चास्थिशून्यं विभर्ति यः ।  
 अमृतं यत् त्रिकूटस्थं परमानन्दलक्षणम् ॥

सहस्रारं महापद्मं रक्तकिञ्जल्कशोभितम् ।

द्रुतहेमाम्बुजं जातधारपातप्रवर्षणम् ॥

विसर्गाधः पद्ममिति सर्गः शक्तिर्निशाकरः ॥

इति नारदोक्तेन विसर्गस्य सहस्रारपद्मधारिण्या ऊर्ध्वस्थितायाः शक्तेरधःपद्मम् ।

निर्व्वाणपद्धत्यामपि—

कुलरूपं भवेत् शक्तिः विसर्गमण्डलं प्रिये ।

सहस्रारं महापद्मं रक्तकिञ्जल्कशोभितम् ॥

सारसमुच्चयेऽपि “सहस्रारपद्मं विसर्गादधस्तात्” । पूर्णपूर्णेन्दुशुभ्रं पूर्णं  
पीयूषपूर्णं तच्च पूर्णेन्दुशुभ्रञ्चेति तत् । बालसूर्य्यरश्मिसमकेसरसमूहो यस्य तत् ।  
पद्मन्तु शुक्लवर्णम् ।

यथा मायातन्त्रे—

महाशून्ये सहस्रारं निशाकरसहोदरम् ।

अधोवक्त्रं कर्णिकायाः चन्द्रोद्ध्वे शक्तिरूपिणी ॥

ललाटाद्यैरकाराद्यैः समस्तमातृकाक्षरैः युक्तम् । तन्मध्ये पूर्णचन्द्रः स्निग्धसन्तानं  
हसतीति स्निग्धसन्तानहासी । तस्यान्तश्चन्द्रमण्डलस्य मध्ये त्रिकोणं तत्तु  
अकथादित्रिरेखात्मकं तत्त्रिकोणे हलक्षवर्णत्रयम् । तदन्तस्त्रिकोणमध्ये शून्यं  
परलिङ्गं परलिङ्गस्य तेजोवर्णत्वात् शून्यं शून्याकारमिति यावत् ।

तथाच गौतमीये—

सहस्रारे हिमनिभे सर्ववर्णविभूषिते ।

अकथादित्रिरेखासु हलक्षत्रयभूषिते ।

तन्मध्ये परबिन्दुश्च सृष्टिस्थितिलयात्मकम् ॥

योगिनीहृदये—

सूक्ष्मरूपं समन्तात्तु वृत्तं परमलिङ्गकम् ।

बिन्दुरूपं परानन्दकन्दं नित्यं पदोदितम् ॥



व्याख्यातञ्च अमृतानन्दस्वामिना यथा परलिङ्गस्य तेजोवर्णः द्वादशवर्णो हंसः  
अतः सूक्ष्मरूपम् अत एव बिन्दुरूपं नित्यञ्च मातृकात्वादुत्पत्तिविनाशरहितम् ।  
पदात् पदं प्राप्य उदितं प्रकाशितम् । तदेवाह परमामोदसन्तानराशेः परं कन्दं  
सूक्ष्ममिति । शशिसमस्तकलाशुद्धरूपम् । “नित्यं विज्ञानमानन्दं ब्रह्म”  
इति श्रुतिबोधितो यः परशिवः स द्विधा भूत्वा परमशिवाख्यः सगुणः शिवः  
प्रकाशात्मा अत्र परबिन्दुचक्रे निवसति इत्याह— इह स्थाने इत्यादिना ।  
परशिवसमाख्यानसिद्धप्रसिद्धं यस्य सः ।

तदुक्तं सङ्केतपद्धत्याम्—

अकारः सर्ववर्णाग्र्यः प्रकाशः परमः शिवः ।

हकारोऽन्त्यः कलारूपो विमर्शाख्यः प्रकीर्तितः ।

अनयोः सामरस्यं यत् परस्मिन् महसि स्फुटम् ॥

तत्र अमृतानन्दस्वामिनः अ इति ब्रह्म श्रुत्या अकारवाच्यः परशिवः तस्यांशित्वेन  
परमशिवोऽप्यकारवाच्यः प्रकाशरूपब्रह्मांशित्वात् । विमर्शाख्यः विमर्शिनी  
सशक्तिरित्यन्तेनाहुः “सर्वात्मा पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम्”  
इति श्रुतेः । रसो द्रव्यविशेषः पर इति प्रसिद्धस्तस्य विसरः समूहस्तद्वत्सितः  
शुक्लः । “सन्दोहविसरव्रजाः” इत्यमरः । अज्ञानमोहान्धस्य हंसः सूर्यः  
सुधाधारासारं अतितरां विमुञ्चन् यतेः स्वात्मज्ञानं स्वस्य शिवाभेदज्ञानं  
दिशति । भगवान् ऐश्वर्यादियुक्तः स परमशिवः परमहंस इत्याह समास्ते  
इत्यादिना । सकलमुखसमूहस्य लहरी तरङ्गः तस्य परीवाहः । “जलोच्छासाः  
परीवाहाः” इत्यमरः । परम इति नाम्ना समुचितः परमहंस इत्यर्थः । स च  
मायावच्छिन्नः ।

तथाच तन्त्रान्तरे—

सरोरुहमधोमुखं प्रविलसत् सहस्रच्छदं

क्रमादरुणकेसरप्रकरभास्वरनिर्मलम् ।



तदन्तरपि चिन्तयेदमृतरोचिषो मण्डले

पुराणपुरुषं परं परिगतं महामायया ॥ इति ॥

मायोपाधिविनिर्मुक्तं शुद्धमित्यभिधीयते ।

मायासम्बन्धतश्चेशो जीवोऽविद्यावशस्तथा ॥

इति वेदान्तोक्तेः । शिव इत्यादि स्पष्टम् ।

परमपुरुषमिति भारते—

अव्यक्तं मन इत्याह शरीरं परमुच्यते ।

अव्यक्तके पुरे शेते पुरुषस्तेन चोच्यते ॥

स्वगतिः खेचरः स्यात् । यद्वा खे ब्रह्मणि गतिः स्यात् । “खं ब्रह्म”  
इत्याद्युपनिषत् । ऊर्ध्वशक्तिरूपां कलामाह तत्रास्ते इत्यादिना । प्रातःसूर्य्यतुल्या  
चन्द्रस्य षोडशकला अमानाम्नीति यावत् ।

अमा षोडशभागेन देवि प्रोक्ता महाकला ।

संस्थिता परमा माया देहिनां देहधारिणी ॥

इति वचनात् । सूक्ष्मत्वात् शतधाविभक्तमृणालतन्तुभागैकरूपा क्षयोदय-  
रहितत्वान्नित्या अधोमुखी सृष्ट्युन्मुखी । पूर्णानन्दसमूहो यस्याम् । या  
अभिगलत्पीयूषधारा तस्या धरा ।

स्वच्छन्दसंग्रहे—

ब्रह्माणी त्वपराशक्तिः ब्रह्मणोत्सङ्गामिनी ।

द्वारं सुमोक्षमार्गस्य रोधयित्वा व्यवस्थिता ॥

तां भित्त्वा तु वरारोहे ऊर्ध्वशक्तिं परां शिवाम् ।

शक्तितत्त्वात्मिकां देवीं प्रसुप्तभुजगाकृतिम् ॥

शक्तितत्त्वं समाख्यातं भुवनैराश्रितं महत् ।

शक्तिं तत्त्वात्मिकामूर्ध्वशक्तेरुपरि संस्थिताम् ॥

योगिनीहृदयेऽपि—

शक्तौ पुनर्व्यापिकायां समनोन्मनीगोचरे ॥ इति ॥

व्यापिनीतत्त्वं शक्तितत्त्वस्वरूपमाह निर्वाणाख्य इत्यादिना । सूक्ष्मत्वात् सहस्रधा विभजितस्य केशभागस्यैकभागतुल्या अर्द्धचन्द्रवत् कुटिला सर्वाङ्ग-  
तुल्यप्रभा द्वादशादित्यप्रभा । परात् षोडश्याः कलायाः परतः । तदन्तर्गता  
चन्द्रमण्डलान्तर्गता न तु षोडश्याः कलायाः अन्तर्गता ।

यथा सारसमुच्चये षोडशीं कलामभिप्रेत्य—

एतस्याः परतः स्थिता भगवती भूताधिदेवाधिपा

निर्वाणाख्यकलार्द्धचन्द्रकुटिला सा षोडशान्तर्गता ।

वालाग्रस्य सहस्रधा विभजितस्यैकेन भागेन या

सूक्ष्मत्वात् सदृशी त्रिलोकजननी या द्वादशार्कप्रभा ॥ इति ॥

स्वच्छन्दसंग्रहे—

षोडशान्तमिति ख्यातं व्योमस्थानेन्दुमण्डलम् ॥ इति ॥

तत्रैव—

आधारं भावनानाञ्च प्रवक्ष्यामि समासतः ।

सूक्ष्मा चैव सुसूक्ष्मा च तथाचैव मृतामृता ॥

चतुर्दिक्षु स्थितास्तासां मध्यस्था व्यापिनी स्मृता ।

पञ्चवक्त्रा त्रिनेत्रा च सतेजाख्या च पञ्चमी ॥ इति ॥

समनापदमाह एतस्या इत्यादिना । परं उत्तरकालं मातीति परमा ध्वंसरहिता  
नित्येत्यर्थः । सूक्ष्मत्वात् केशाग्रस्य कोटिभागैकभागरूपा अतः अतिगुह्या ।  
निरवधि विलसन्ती या अमृतधारा तस्या धरा । मुनिमनसि लसिततत्त्वबोधं  
शिवाभेदज्ञानं वहन्ती ।



अहन्तेदन्तयोरैक्यमिति विद्या निगद्यते ॥

इति परापञ्चाशिकावचनात् ब्रह्मणोऽतिनैकट्येन तथोक्तम् ।

तथा—

समनान्तर्व्वरारोहे पाशजालमनन्तकम् ।

इति वचनात् अत्रापि पाशजालम् । एतस्या निर्व्वाणकलायाः मध्यदेशे इति सामीप्ये सप्तमी । तथा च मध्यदेशसमीपे किञ्चिदुपरीत्यर्थः ।

तथाच स्वच्छन्दसंग्रहे—

चिदानन्दस्वरूपा तु परा शक्तिस्तदूर्द्ध्वतः ।

समना नाम सा शक्तिः सर्वकारणकारणम् ॥

सर्वान्तानि बिभर्त्तीयं शिवेन समधिष्ठिता ।

अत्र रूढः स भवने शिवः परमकारणम् ।

शिवः सर्वस्य कर्त्तॄण्यं शक्तिः कारणमुच्यते ॥

उन्मनीपदमाह तस्या मध्यान्तराले इत्यादिना । तस्याः समनायाः मध्यान्तराले अत्र सामीप्ये सप्तमी । शिवतनुप्राप्तिस्थानम् उन्मनीति यावत् ।

स्वच्छन्दसंग्रहे—

शिवतनुं समाख्यातं तदूर्द्ध्वं शक्तितनुतः ॥ इति ॥

तथा तत्रैव—

शिवशक्तिद्वयञ्चैव शिवतनुं प्रकीर्त्तितम् ।

सूक्ष्मार्थशक्त्यवच्छिन्नं शिवतनुमित्यर्थः ।

तथाच तत्रैव—

यावत् सा समना शक्तिस्तदूर्द्ध्वं उन्मनी स्मृता ।

नात्र कालकलाभानं न तनुं न च देवताः ॥



अनिर्वाणं परं शुद्धं रुद्रवक्तं तदुच्यते ।

शिवशक्तिरिति ख्याता निर्विकल्पा निरञ्जना ॥

तत्त्वातीतं वरारोहे—

इत्यादि अग्रे लिखिष्यते । मनःसहितत्वात् समना । “यतो वाचो निवर्तन्ते  
अप्राप्य मनसा सह” इति श्रुत्या मनोऽतीतत्वादुन्मना इत्यमृतानन्दस्वामिनः ।

शक्तिमध्यगतो नादः समनान्तं प्रसर्पति ॥

इति स्वच्छन्दसंग्रहात् नात्र कालकलांशस्य भानम् । परमकुलपदमिति परं  
उन्मन्याः परं अकुलपदम् अकुलस्य परशिवात्मकपदं विश्वस्य विश्रामस्थानत्वात् ।  
पदमिति अमलं सत्त्वादित्रिगुणयु(मु)क्तम् । शाश्वतं नित्यम् । योगेन प्राप्तं  
नित्यानन्दमभिधानं यस्य तत् । “नित्यं विज्ञानमानन्दं ब्रह्म” इति श्रुतेः ।  
शुद्धबोधस्य शुद्धज्ञानस्य प्रकाशो यस्मात् । तथाच टीकाकारधृततन्त्रे “उन्मन्यन्ते  
परशिवः” इति ।

स्वच्छन्दसंग्रहे उन्मनीमभिधाय—

तत्त्वातीतं वरारोहे वाङ्मनो नैव गोचरम् ।

“यतो वाचो निवर्तन्ते” इत्यादि श्रुतेः । तत्त्वं “तत्त्वमसि” इति श्रुतेः ।

स्वाभाविके परे धाम्नि विवरं तत्त्वसंज्ञकम् ॥

इति शिवतन्त्रात् ।

श्रीमते—

अकुलेश्वरदेवस्य सम्बन्धः प्रथमः स्थितः ।

रूपातीतः परो बिन्दुः शक्त्या वेष्टितभास्वरः ।

अतो नादो विरोधी च अर्द्धचन्द्रसमुत्क्रमात् ॥

एतत्तु पञ्चमप्रोक्तं ज्ञानरत्नं महोदयम् ।

तत्र तद्दक्षिणं षट्कमाज्ञापूर्व्वं कुलोद्भवम् ॥ इति ॥

नियतनिजचित्त इति ।

गौतमीये—

अहिंसा सत्यमस्तेयं ब्रह्मचर्यं दयार्जवम् ।  
क्षमा धृतिर्मिताहारः शौचञ्चेति यमा दश ॥  
जपः सन्तोष आस्तिक्यं दानं देवस्य पूजनम् ।  
सिद्धान्तश्रवणञ्चैव ह्रीर्मतिश्च तपो हुतम् ।  
दशैते नियमाः प्रोक्ता योगशास्त्रविशारदैः ॥ इति ॥

तथाच एतद्व्याभ्यासशीलः श्रीनाथवक्त्रात् गुरुवक्त्रात् मोक्षवर्त्मप्रकाशं क्रमं  
ज्ञात्वा हुङ्कारेण मूलाधारस्थितवह्निपवनयोराक्रमेण तप्तां कुण्डलिनीं कृत्वा  
ब्रह्मद्वारस्य मध्ये तां रचयति ।

रुद्रयामले—

हुङ्कारेण समुत्थाप्य शक्तिं स्वाधारसंस्थिताम् ।

ततः सा प्रबोधिता तल्लिङ्गत्रयं स्वयम्भूवाणेतरलिङ्गत्रयं भित्त्वा भेदं कृत्वा  
तच्छिद्रेण ब्रह्माख्याया इति ल्यब्लोपे पञ्चमी ब्रह्मनाडीमारुह्य सकलसदनं प्राप्य  
परमरसयुक्तशिवे परमशिवे प्रदीपाभे देदीप्यते । ततः सा शुद्धस्वभावा  
सूक्ष्मतालक्षणेन तडिदिव लसत्तन्तुरूपा तन्मोक्षानन्दं घटयति । नयवशात्  
नीतिवशात् । समाधौ यतो योगीशः तां कुलकुण्डलिनीं जीवात्मना सार्द्धं  
मोक्षधाम्नि परमशिवे सच्चिदानन्दरूपे भगवतीं चैतन्यरूपां ध्यायेत् ।

तन्त्रान्तरे—

ध्यै चिन्तायां स्मृतो धातुश्चिन्तातत्त्वेन निश्चला ।  
एतद्ध्यानमिह प्रोक्तं सगुणं निर्गुणं द्विधा ।  
सगुणं वर्णभेदेन निर्गुणं केवलं तथा ॥

अन्यत्रापि—

मज्जीवब्रह्मणोरैक्यं सोऽहमस्मीति<sup>१</sup> वेदनम् ।  
तन्निर्गुणमिदम् । इत्यादि ।

<sup>१</sup> “हंस्यादिति” इति पाठान्तरम् ।



ततो लाक्षाभं रक्तवर्णं परमामृतं कुण्डलिनी पीत्वा पूर्णानन्दमहोदयात् परशिवात्  
शिवसकाशात् प्राक्पादितोन्मन्यादिमृष्टिमार्गेण कुलपथात् कुलपथमारुह्य ब्रह्मा-  
रुह्य मूलाधारे स्वस्थाने प्रविशेत् । ततो योगी तद्विल्यामृतधारया योगपरम्परा-  
प्राप्तया ब्रह्माण्डस्थितं शरीरस्थं दैवतं डाकिन्यादिकं तर्पयेत् प्रीणयेत् ।  
श्रीनाथवक्त्रादिति यदुक्तं तत् गोरक्षसंहितादौ स्पष्टीकृतम् ।

यथा—प्रबुद्धा वह्नियोगेन मनसा मरुता हुता ।

सूचीव गुणमादाय व्रजत्यूर्ध्वं सुषुम्णया ॥

ज्वलन्ती भुजगाकारा पद्मतनुनिभा शुभा ।

उद्धाटयेत् कवाटञ्च यथा कुञ्चिकया दृढम् ।

कुण्डलिन्या तथा योगी ब्रह्मद्वारं प्रभेदयेत् ॥

कृत्वा संपुटितौ करौ दृढतरं बद्धा तु पद्मासनं

गाढं वक्षसि सन्निधाय चिबुकं ध्यानञ्च तच्चेतसि ।

वारंवारमपानमूर्द्ध्वमनिशं प्रोत्सारयन् पूरयन्

प्राणं मुञ्चति मोक्षमेति शनैः शक्तिप्रभावात् यतः ॥

कुञ्चिकया कुलपकारीत्याख्यया ।

निर्वर्णपद्धत्यामपि—

आदौ पूरकयोगेन स्वाधारे योजयेन्मनः ।

गुदमेढ्रान्तरे योनिस्तामाकुञ्च्य प्रबोधयेत् ॥

अमद्योनिगतं ध्यायेत् कामं बन्धूकसन्निभम् ।

ज्वलत्कालानलप्रख्यं तडित्कोटिसमप्रभम् ॥

तदूर्ध्वं तु शिखा सूक्ष्मा चिद्रूपा परमा कला ।

तया सहितमात्मानमेकीभूतं विचिन्तयेत् ॥

गच्छन्ती ब्रह्ममार्गेण लिङ्गभेदक्रमेण तु ।

अमृतं यद्विसर्गस्थं परमानन्दलक्षणम् ॥

द्रुतरक्तं सतेजाढ्यं धारापातप्रवर्षणम् ।

पीत्वा कुलामृततरसं पुनरेव कुलं विशेत् ॥



सा च प्राणः समाख्यातस्तन्त्रेऽस्मिन् परमेश्वरि ।  
 एवमभ्यस्यमानस्य अहर्निशनिबन्धनात् ।  
 चतुर्विधा तु या सृष्टिरस्यां योनौ प्रजायते ॥  
 पुनः प्रलीयते तस्यां कालान्यादिशिवान्तिकम् ।  
 योनिमुद्रा परा सा तु बन्धस्तस्याः प्रकीर्तितः ॥

चतुर्विधेति नैयायिकमते पुरुषात् । सांख्यमते प्रकृतिपुरुषाभ्याम् । पातञ्जलमते  
 प्रकृतितः । मीमांसामते अदृष्टात् सृष्टिः । तत्र योगो द्विविधः ।

यथा शारदायाम्—

पिण्डं भवेत् कुण्डलिनी शिवात्मा पदञ्च हंसः सकलान्तरात्मा ।  
 रूपं भवेत् बिन्दुरमन्दकान्तिरतीतरूपं शिवसामरस्यम् ॥  
 पिण्डादियोगं शिवसामरस्यात् सबीजयोगं प्रवदन्ति सन्तः ।  
 शिवे लयं नित्यगुणाभियुक्ते निर्बीजयोगं फलमव्यपेक्षम् ॥ इति ॥

तथान्यत्र—

दिक्कालादिविवर्जिते परशिवे चैतन्यमात्रात्मके । इत्यादि ।

स्वच्छन्दसंग्रहेऽपि—

पिण्डं कुण्डलिनी शक्तिः पदं हंसः प्रकीर्तितः ।  
 रूपं बिन्दुरिति ख्यातं रूपातीतस्तु चिन्मयः ॥

तत्रान्तरेऽपि—

पिण्डे युक्ताः पदे युक्ता रूपे युक्ताः षडानन ।  
 रूपातीते तु ये युक्तास्ते मुक्ता नात्र संशयः ॥

मतभेदे अनेकानि पद्मान्याह स्वच्छन्दसंग्रहे—

अधश्चोर्द्ध्वं सुषुम्णायाः सहस्रदलसंयुतम् ।  
 रक्तं श्वेतञ्च साहस्रदलस्थं शक्तिसंयुतम् ॥  
 ऊर्द्ध्वार्धो मुखमूलन्तु कर्णिकाकेशरान्वितम् ।  
 शक्तिरूपं महादेवि कुलाकुलमयं शुभम् ॥

पङ्कजद्वयमीशानि स्थितं शाश्वतमव्ययम् ।  
तयोर्मध्ये सुषुम्णान्तर्लिशदाधारपङ्कजम् ॥  
शक्तिरूपं शिवाकारं सर्वाध्यासं निजालयम् ।

नीत्येति शेषः । तथा कियत् कियदूर्ध्वं पङ्कजानि ।

तदाह तत्रैव—

आधारपङ्कजस्योर्ध्वे सार्द्धद्व्यङ्गुलकोपरि ।  
तैजसं साष्टपत्रञ्च पीतकर्णिकया युतम् ॥  
हृल्लेखा कर्णिकामध्ये स्थिता लिङ्गादिदेवता ।  
एतस्मात् द्व्यङ्गुलस्योर्ध्वे स्वाधिष्ठानं षडङ्गम् ॥  
आप्यञ्च राकिणीशक्तिः पूर्वाभिः शक्तिभिर्युतम् ।  
ततश्च भावयेद्देवि नाभिमष्टाङ्गुलोपरि ॥  
तत्पद्मं मणिपूरञ्च दशपत्रं सुशोभितम् ।  
लाकिनीमध्यगं तच्च तामर्थादाभिरावृतम् ॥  
चतुर्दशाङ्गुलादूर्ध्वे मणिपूराख्यपङ्कजात् ।  
पङ्कजं काकिनीमध्यं वायव्यं द्वादशारकम् ॥  
ततस्थकालरात्र्यादिशक्तिभिश्च समावृतम् ।  
ततस्थसूर्यबिम्बे च नादो यानादिपीठकम् ॥  
एकादशाङ्गुलादूर्ध्वं विशुद्धं षोडशच्छदम् ।  
मध्यगा शाकिनी बाह्यपत्रेषु परमेश्वरि ॥  
अमृताद्यक्षरान्तस्था चन्द्रबिम्बं तदूर्ध्वगा ।  
कण्ठोर्ध्वे परमेशानि लम्बिका चतुरङ्गुली ॥  
आज्ञाचक्रं द्विपत्राब्जं हृक्षद्विदलसंयुतम् ।  
हंसवती क्षमा पार्श्वद्वये मध्ये तु हाकिनी ॥ \* ॥

तन्त्वान्तरे ब्रह्मणः स्वाधिष्ठानमुक्तं यथा

स्वाधिष्ठानं षड्दलोपेतमुद्यत्विद्युत्प्रेक्षं वादिलान्तैश्च वर्णैः ।  
युक्तं सावित्रीसहितं विरिञ्चि ध्यायेदस्मिन् राकिणीं देवताञ्च ॥



योगिनीहृदये—

एताश्चतस्रः शक्तयस्तु का पू जा उ इति क्रमात् ।

पीठाः कन्दे पदे रूपे रूपातीते क्रमाद्विदुः ॥

एतास्तत्र पूर्वोक्ता अम्बिकादयः चतस्रः कामरूपादिपीठत्वेन परिणताः । तथा च मूलाधारे कामरूपं हृदि पूर्णगिरिः भ्रूमध्ये जालन्धरः सहस्रारे उड्डीयानः । न च “एकमेवाद्वितीयं ब्रह्म” इत्यादि श्रुत्या ब्रह्मण एकत्वमभिहितम् । शक्तिस्तावत् केति चेत् तद्ब्रह्मशिवशक्तिसामरस्यपरत्वमेव ।

यथा कुलार्णवे—

अद्वैतं केचिदिच्छन्ति द्वैतमिच्छन्ति चापरे ।

मम तत्त्वं न जानन्ति द्वैताद्वैतविवर्जितम् ॥

स्वच्छन्दसंग्रहेऽपि—

अनयोः सामरस्यं यत् परस्मिन् महसि ध्रुवम् ।

कूर्मपुराणे ईश्वरगीतायां शिववाक्यम्—

एकया मम सायुज्यमनादिनिधनस्फुटम् ।

पुंसोऽभूदन्यया भूतिमन्यया तत्तिरोहितम् ॥

एकया मायात्मिकया शक्त्या विशिष्टस्य मम अनादिनिधनं सायुज्यं सहयोगं अर्द्धनारीश्वरात्मकमभूत् । अन्यया आद्यया ज्ञानात्मिकयेति यावत् विशिष्टपुंसो भूति उत्पत्तिं जानीहि अन्यया चिच्छक्त्या तत् तिरोहितम् । तयैव क्षणे तिरोहितम् । ब्रह्माविनाभूतम् ।

अतएव तैत्तिरीयवाक्यम्—

यत्तु मे निष्कलं रूपं चिन्मात्रं केवलं शिवम् ।

सर्वोपाधिविनिर्मुक्तमनन्तमपरं परम् ॥

कालिकापुराणेऽपि—

चितिशक्तिं निराकारां परं ब्रह्मस्वरूपिणीम् ॥



जन्मखण्डे राधिकां प्रति कृष्णवाक्यम्—

यदा तेजःस्वरूपोऽहं तेजोरूपासि त्वं तदा ।

न शरीरी यदाहञ्च तदा त्वमशरीरिणी ॥

तन्त्रेऽपि—

न शिवेन विना शक्तिः न शक्त्या रहितः शिवः ।

अतस्तयोरभेदश्च चन्द्रचन्द्रिकयोरिव ॥

वेदान्तेऽपि “चिच्छक्तिर्ब्रह्माश्रिता ।”

तथा—मायोपाधिविनिर्मुक्तं शुद्धमित्यभिधीयते ।

मायासम्बन्धतश्चेशो जीवोऽविद्यावशस्तथा ॥

इत्युक्तम् । तदेव सामरस्यं परं ब्रह्म सगुणशिवं शक्त्यादिनानारूपेण परिणमते ।

यथा विश्वसारं—

कालेन प्रेरयेन्मायां सृष्टेरुत्पत्तिहेतवे ।

या मूलप्रकृतिः प्रोक्ता सा माया परिकीर्तिता ॥

योऽयं सदाशिवः प्रोक्तः स एव पुरुषः परः ।

एकं ब्रह्म द्विधा भूत्वा सृष्टिरेषा विधीयते ॥

अर्द्धेन वनिता भूत्वा अर्द्धेन पुरुषस्तथा ।

तावुभौ च समौ कृत्वा सृष्टिव्यक्तिं नयेत् सुधीः ॥

मायावच्छिन्नेश्वरस्य षडङ्गान्याह कूर्मपुराणादौ—

सर्वज्ञता तृप्तिरनादिवोधः स्वतन्त्रता नित्यमलुप्तशक्तिः ।

अनन्तशक्तिश्च विभोर्विधिज्ञाः षडाहुरङ्गानि महेश्वरस्य ॥ \* \* ॥

नारायणो वैदिकश्च भट्टाचार्य्यः समीरितः ।

तस्यात्मजो वामदेवभट्टाचार्य्यस्तथैव च ।

तस्यात्मजो विश्वनाथस्तेनेयं रचिता मुदा ॥

इति षट्चक्रविवृतिटीका सम्पूर्णा ।

बलदेवटीकाकारधृतः षट्चक्रनिरूपणस्याधिकः श्लोकः ।

इह स्थाने चित्तं निरवधि निधायान्तपवनो  
यदि क्रुद्धो योगी चलयति समस्तं त्रिभुवनम् ।  
न च ब्रह्मा विष्णुर्न च हरिहरो नैव स्वमणि-  
स्तदीयं सामर्थ्यं शमयितुमलं नापि गणपः ॥ ३१ ॥ (१)

इह स्थाने इति । इह स्थाने विशुद्धाख्यपद्मे निरवधि प्रतिक्षणं चित्तं मनो निधाय सम्बध्य आन्तपवनः गृहीतवायुः सन् कुम्भकं कृत्वेति यावत् । योगी जनः यदि क्रुद्धो भवति तदा समस्तं त्रिभुवनं चलयति । तदीयं सामर्थ्यं योगेन एतादृशत्रिभुवनचालनबलं शमयितुं ब्रह्मा सृष्टिकर्ता विष्णुः पालनकर्ता हरिहरः हरिहरात्मक ईश्वरः स्वमणिः सूर्यः गणपः गणेशः एते नालं न समर्था इत्यर्थः ॥



ॐ श्रीश्रीगुरवे नमः ।

सरोजमधु सादरं सरसि मानसे सर्वदा

यथाददति षट्पदा नतु कदापि शैवालकम् ।

तथैव गुणिनो बुधा वचसि दूषणत्यागतो

ममाददतु साम्प्रतं यदि गुणस्तमित्यर्थये ॥

इह खलु दुःखजालसङ्कुलसंसारलब्धजनुषां परमपुरुषध्यानैकनिष्ठचेतसा-  
मपि मानुषाणां स्वाभ्यन्तरवर्त्तिषट्चक्रनिरूपणभेदादिज्ञानं विना मोक्षोपायः  
कोऽपि नास्तीति परमकारुणिको भगवान् परमेश्वरः दुःखसमवायात्तानुद्दिधीर्षुः  
पर्वतराजपुत्तीप्रश्नानुसारेण स्वप्रोक्ततन्त्रशास्त्रमहोदधीनन्तरान्तरा षट्चक्रनिरूपणं  
तद्वेदादिसङ्केतञ्च उपदिदेश । किन्तु तदुपदिष्टतन्त्रशास्त्राणामतीव बाहुल्या-  
दशक्यबोधत्वाच्चाधुनिकाः स्वल्पायुषो जनाः परमपुरुषप्रोक्ततन्त्रशास्त्राणां  
सारांशमायत्तीकर्तुमनीशाः सन्तो नियतं निरयमेव गच्छन्तीति परपरित्राण-  
परायणः परमपुरुषसमाहितचेताः श्रीमत्पूर्णानन्दयतिः निखिलतन्त्रशास्त्रसारमुद्धृत्य  
तदर्थविरोधिभिः स्वकल्पितपञ्चपञ्चाशच्छ्लोकैः षट्चक्रस्थितिस्थाननिरूपणतद्वेद-  
सङ्केतसन्दर्भितं षट्चक्रनिरूपणं स्वरचितश्रीतत्त्वचिन्तामण्यां कृतवान् ।

तस्य च पूर्वापेक्षया सहजबोधगम्यत्वेऽपि सारांशप्रकाशकटीकाया  
अभावात् अशक्यार्थबोधोऽयं ग्रन्थ इति प्रायश एव उपेक्षित आसीत् । इदानीन्त्व-  
स्माभिस्तत्परिजिहीर्षया प्रचुरतरार्थव्ययेन साधनासिद्धबोधविद्वदग्रगण्यश्रीमत्-  
कालीचरणप्रणीता निगूढार्थप्रकाशिनी कापि टीका संगृह्य पण्डितमण्डलीपरिशो-  
धिता कृत्वा पुस्तकेऽस्मिन्निवेशिता । साम्प्रतन्वनया विद्वांसो यदि कथञ्चिदप्या-  
नुकूल्यभागिनो भवन्ति तदैवास्माकमर्थव्ययं परिश्रमञ्च सफलं मन्यामहे ।

किञ्च बहुलविस्तृतश्रीकालीचरणप्रणीतटीकावलोकनेन कियदपि कालक्षयं  
कर्तुमनीशानां विषयासक्तचेतसां झटिति मूलवृत्तान्तपरिज्ञानार्थं विद्वत्कुल-  
चूडामणिशङ्करविरचिता मूलतत्त्वार्थविवृतिकारिकाऽपरापि टीका सन्निवेशिता ।



यस्तु

इह स्थाने चित्तं निरवधि निधायान्तपवनो

यदि क्रुद्धो योगी चलयति समस्तं त्रिभुवनम् ।

न च ब्रह्मा विष्णुर्न च हरिहरो नैव स्वमणि-

स्तदीयं सामर्थ्यं शमयितुमलं नापि गणपः ॥

इति श्लोकः विद्वत्कुलशिरोभूषणश्रीमद्वल्लदेवविद्याभूषणकृतटीकासम्बलितमुद्रित-  
षट्चक्रनिरूपणनामकपुस्तकान्तरे एकत्रिंशच्छ्लोकात् परमधिको दृश्यते स तु  
अस्मदुपजीव्यश्रीमत्कालीचरणशङ्कराभ्यामुपेक्षितत्वात् नैव पुस्तकाङ्गत्वेन निवेशितः  
किन्तु पुस्तकस्य समाप्त्यनन्तरं श्रीमद्वल्लदेवविद्याभूषणविरचितया टीकया सह  
सन्निवेशित इति ।

अपरञ्च विश्वोत्तारणकारणश्रीमन्महेश्वरवदनपङ्कजविनिर्गतकैवल्यकलिका-  
नामधेयतन्त्रस्य षट्चक्रनिरूपणात्मकद्वितीयपटलेन सार्द्धं सिद्धाचार्यवर्ग्यश्रीमत्-  
पूर्णानन्दयतिविरचितषट्चक्रनिरूपणात्मकश्लोकसमूहानां प्रायशोऽभिन्नत्वेऽपि  
कचित् कचित् पाठवैषम्यस्य कैवल्यकलिकातन्त्रद्वितीयपटलटीकाकृच्छ्रीमद्विश्वनाथ-  
सूरिवाक्येनानुमीयमानत्वात् तत्प्रणीतषट्चक्रविवृत्याख्यया टीकयापि पुस्तक-  
मिदमलङ्कृतकलेवरमासीत् ।

किन्तु दुःखं पुनरेतदनुभूयते यद्वहुतरार्थव्ययं परिश्रमञ्च स्वीकुर्वद्भिः  
कुत्रापि कैवल्यकलिकातन्त्रं नोपलब्धं नापि दृष्टं सुतरामेव कैवल्यकलिकातन्त्रमल-  
भमानैरनन्योपायैरस्माभिः कैवल्यकलिकातन्त्रेण श्रीमत्पूर्णानन्दयतिविरचितस्य षट्-  
चक्रनिरूपणात्मकश्लोकसमूहस्य पाठादिवैषम्यं परिदर्शयितुमनीशैर्मैर्भूयते इति ।

अन्यच्च आर्यधर्मावलम्बिनां सर्वेषामेव श्रीगुरुराराधनीय इति पूर्व-  
पूर्वाचार्यशिष्टाचारपरम्पराप्राप्तत्वात् जगद्गुरुरपीश्वरः श्रीगुरुपादुकापञ्चक-  
स्तोत्रव्याजेन श्रीगुरोः स्वीयाराध्यतां दर्शयन् सर्वानुपदेष्टुं पादुकापञ्चकं नाम  
स्तोत्रमकार्षीत् तदपि विद्वत्पवरश्रीमत्कालीचरणविरचितया गूढभावार्थप्रकाशिकया  
अमलाख्यटीकया षट्चक्रविवृतेः प्राक् ग्रन्थेऽस्मिन् सन्निवेशितमिति ।

सम्पादकस्य निवेदनम् ।

## SOME PRESS NOTICES

"THESE Books dealing with the secret Mysticism and Magic of India are the most interesting which have been published in recent years."—*Neue Metaphysische Rundschau*.

"His book (*Mahānirvāna*) brilliantly inaugurates the study of the Tantras, the literature of which occupies a front rank in the religious life of Modern India. The introduction to it is the most solid and exact account that has yet been written on the doctrines of the Tantras, their ontology, mystical phraseology, worship, yoga and ethics."—*Revue Critique* (Dr. Professor Sylvain Lévi).

"The translation (*Maānirvāna*) is distinguished by its elegance and by the profound and comprehensive knowledge by which it is backed"; (and by another critic in the same journal) "*Shakti and Shākta* reveals a wonderful grasp of the fundamentals of consciousness."—*The Theosophist* (Dr. Professor Schrader).

"He commenced his work with a Hindū's heart, with a Hindū's regard and a Hindū's faith, and so his translation is what it ought to be. The Introduction not only reveals the learning of its author, but is also proof that he has understood in what light Hindūs regard the Tantra Shāstra."—*Hitabādi*.

"In perusing the author's Introduction to the *Mahānirvāna Tantra* we have been bewildered with astonishment.



We could never have dreamt that it was possible for a Modern Christian Englishman to so fully understand such matters as the Mode of Tāntrik Sādhana. The author has certainly learnt a great deal of the inner and secret doctrine of the Tantra. We have never heard even from any Bengali Pandit such a clear exposition of Mantra Shakti as the author has given. It seems as if the World-Mother has again willed it and has again desired to manifest Her power."—*Sāhitya*.

"The first really important work that I know of on the Spirit of any Ritual-philosophy."—*Das Reise Tagebuch Einer Philosophen* (Hermann Keyserling).

"A magnificent historical and philological record due to the author who has taken upon himself with complete success a task which might seem to be thankless, but which is in reality fecund, opening for the first time an enormous and almost unknown branch of Indian literature."—*Isis* (M. Masson D'Oursel).

"Mr. Avalon is doing a very great service for students of religions by making a small part of it (Tantra-Shāstra) accessible. The Treatise (Principles of Tantra) is the most remarkable presentment on the subject which has yet appeared. It is full of points of very great interest."—*The Quest* (W. Mead).

"Is clearly a European disciple of some Pandit belonging to the left-hand Shāktas and he shows great sympathy for the sect. He is always ready to defend any of its doctrines and practices, even the most shameful. On the other hand his faithful discipleship has brought him a wonderful understanding of the teaching and cult of the sect . . . of great exegetical value."—*International Review of Missions* (Dr. J. N. Farquahar).



"For the student of religions there is then a mine opened for his enquiries. The whole work bears the stamp of conscientiousness and accuracy."—*Literarishches Zentralblatt fuer Deutschland*.

"The first impression was of amazement and delight. The *Mahānirvāṇa* is one of the most important of Hindū philosophical works combined with elaborate ritualism, and its translation therefore by a European involved certainly a prodigious amount of study, sympathy and real understanding. Of the 'Introduction' alone it may be said that for its lucidity, conciseness, directness and for its depth of penetration and insight it may itself claim to be a standard work on the much abused Tantras. We have rarely come across such an illuminating exposition of the Principles of Devī Worship."—*Prabuddha Bhārata*.

"Most meritorious productions. From what has been said it is clear that Avalon is right when he declares that up to now this literature has been too often judged and more often condemned without knowing it and that the Tantras deserve to become better known than has been the case hitherto."—*Ostasiatische Zeitschrift* (Dr. Professor M. Winternitz).

"Arthur Avalon has rendered an eminent service to the Cause of Sanskrit Literature."—*Calcutta Review* (*Mahā-mahopādhyāya Satish Chandra Vidyābhūṣana*).

"We suspect that Arthur Avalon is one of the learned Pandits of Bengal whose native speech has not been without influence upon his almost impeccable English. We value highly the work done, if for no other reason than that it gives us a real insight into the jargon of the ritual and the worthlessness of Tāntrik Philosophy."—*The Nation* (New York).

“Illuminating discussion (“Serpent Power”). The Author makes some rarely fine brilliant definitions . . . throughout maintains a strictly scientific attitude, though he is obviously impressed with the extraordinary nature of the Tāntrik Doctrine.”—*Britain and India*.

“There is no doubt that he has an extensive and peculiar knowledge of the subject of which he treats.”—*Luzac's Oriental List* (Dr. Barnett.)

“The first fact which strikes the student of Eastern Philosophy is the Author's extraordinary knowledge and the second is his impartiality” (*Shakti and Shākta*).—*New India*.

---



# BOOKS BY SIR JOHN WOODROFFE

	Rs.	A.	P.
BHĀRATA SHAKTI (Addresses on Indian culture), 3rd Edition ...	1	8	0
IS INDIA CIVILIZED? 3rd Edition ...	2	8	0
THE SEED OF RACE, 2nd Edition ...	1	0	0
SHAKTI AND SHĀKTA (Essays and Addresses in the Tantra Shāstra), 2nd Edition ...	7	8	0
GARLAND OF LETTERS (Varnamāla), Studies in the Mantra Shāstra ...	7	8	0
THE WORLD AS POWER—REALITY ...	2	0	0
THE WORLD AS POWER—LIFE ...	2	0	0
THE WORLD AS POWER—MIND ...	2	0	0
THE WORLD AS POWER—MATTER ...	2	8	0
THE WORLD AS POWER—CAUSALITY AND CONTINUITY ...	2	0	0
THE WORLD AS POWER—CONSCIOUSNESS. ( <i>In Preparation.</i> )			





## IS INDIA CIVILIZED?

### PRESS OPINIONS

"FOREIGN domination has been much more than mainly political. It is the cultural and social conquest of India which is the really important one, insidious in its cause but permanent in its results. Alien culture threatens to obscure the soul of India, to swamp the Indian culture. Therefore Sir John Woodroffe's latest book is most opportune. His style is simple and convincing. The fundamental principles of Indian culture are examined with great power of insight. Sir John's purpose is to defend the minds of young India against defilement—to create a strong working faith in their own ideals, and for this India will be very grateful."—*The Commonweal* (M.S.M.).

"Powerful exposition of Indian culture. . . Many wise political, social and religious observations abound in its inspiring pages. . We can commend its perusal to all who are seekers after the truth. If it serves to induce the Europeans to abate some of their racial pride, prejudice and intolerance, and the Indians to have a more correct appreciation of their culture, then it must be regarded as a most opportune publication at the present moment when the great catastrophe in the West has shaken the faith in the basic principles of Western culture and has given a powerful stimulus to the spirit of introspection and enquiry."  
—*The Leader*.



"Deep insight into what is of true value in Indian culture—clear with an enthusiasm all the more effective because restrained. It is his conception of India that is the great inspiration in the book. His conception of life is Indian through and through. I have read this book all one afternoon, marking page after page its trenchant criticisms of our detractors, its pen pictures of Indian life and culture, and especially its illuminating description of what some of our philosophies really mean. It is as if once again as of old, one heard an ancient Guru talking to his disciples. It is a noble book for every Indian home."  
—*New India* (C. Jinarājadāsa).

"Sir John has already earned an abiding place in the affections of our countrymen by his intimate and profound studies of Hindūism and his enthusiastic exposition of the basis of Hindū culture. The volume in spite of the ephemeral nature of the incidents of composition has a permanent value and must find a place in the library of every self-respecting Indian."—*The Central Hindū College Magazine, The monthly organ of Benares Hindū University.*

"This matter and much more are explained with wonderful lucidity. Sir John points out that the true view of human evolution is the Eastern one, and supports and illustrates his position by reference to and also using the clearcut and meaningful nomenclature of that system of Hindū Philosophy and Religion of which he is such a master."—*The Hindu* (Dr. Subramanya Aiyar).

"So ably indicates the basic principles of Indian civilization and repudiates the baseless charges with such commendable enthusiasm and righteous indignation as could have befitted one who by birth has inherited the culture—deserves study by every sincere believer in Indian



thought. An admirable book—crushing reply—from start to finish shows that the author has a masterly and sympathetic grasp of the whole situation and he who goes through it will find himself in touch with the essentials of Indian civilization.”—*Prabuddha Bhārata*.

“Sir John Woodroffe has done well to expose the fallacies underlying certain old time attacks recently reiterated—is deeply imbued with the spirit of Shākta Vedāntism, and it is from this point of view that he defends Indian civilization. In a very fine chapter Sir John Woodroffe exhibits the various opinions held about India and her civilization.”—*Servant of India* (Professor R. D. Ranade).

“Contains high intellectual qualities with freedom from prejudice or nonsense of any kind—the best informed work on the subject written by one not a Hindū.”—*United India and Native States*.

“The book demands the close attention of every Indian who is interested in the future of his country. It is an urgent invitation to us to appreciate better both this sacred trust and the near peril which besets it, and to stand firm and faithful in the hour of ordeal. The author develops his theory with great skill and much quiet depth and the essays are strewn throughout with acute and penetrating observations expressed with a lucid solidity which tempts one constantly to quotation.”—*Arya*.

“Is throughout thought-provoking and replete with interesting passages. But those on whom Sir John’s eulogisms will drop like manna from Heaven should also ponder on what (else) he has to say. It would be well for India if instead of cultivating a blind racial vanity, for which Sir John’s book will furnish ample material to the unthinking bigot, we concentrate our attention on those

other lessons preached by him, for only by so doing we would make a right use of the truths it contains."—*The Modern Review*.

"This noble work is a trumpet call to the Indians to realise their greatness and distinctiveness and to build the great future of India—a loving and intimate student of a great culture."—*The Hindu Message*.

"India owes a deep debt of gratitude to Sir John Woodroffe for this timely volume in defence of Indian culture—certain social aspects have been so satisfactorily discussed and defended by this erudite defender of our civilization that if the Indian social reformer would care to read and think over them, much of his rancour towards orthodoxy will prove baseless. India's greatest civilization is misunderstood by many intellectual imps both foreign and indigenous. It is a consolation to find that great minds, Indian or foreign, can realise it so well as in the case of Sir John's. Knowledge of the inner capability of the Ego teaches but one kind of patriotism which is of course universal and not national. It is as silly to hug the degenerates of our own nationality as to hate the great souls of the other continents. But to stand for their rights when oppressed is the privilege of every right thinking man and words fail us in thanking Sir John for his humane duty; may they be ever more."—*The Mahratta*.

"Sir John writes profoundly of the Hindū religion and culture of which he is an ardent admirer and his defence of Indian civilization is informed with a glowing enthusiasm. He finds it easy to confound the rationalist Mr. Archer. The book will not please every Christian that reads it. But no occidental student of Indian politics should miss the reading, for it explains much in the Hindū



character and point of view that before was obscure and incomprehensible. The Author believes that the ancient Hindū culture which has persisted throughout the ages, is the best for India and he is fearful lest it be lost in the political maelstrom which will follow the war."—*The Capital*.

"Great erudition—sturdy champion of Sanātana Dharma."—*The Indian Daily News*.

"Most effective and crushing rejoinder—the work of a distinguished scholar and deep thinker—truly merits a very wide circulation in this country. It is a profoundly philosophic study of the subject."—*The Hindusthan Review*.

"The constitution of a politically dependent people can never appear to advantage, because it is the interest of the politically dominant people to discredit everything belonging to the subject race as inferior. The Author has been actuated by a strict regard for truth and a desire for the establishment of true Dharma. He has not spared from criticism what is mean, calculating, vulgar, inhuman in his own countrymen, nor has he minced words in condemning what is low or servile or selfish or imitative in Indians of to-day. Actuated by the highest aims, he has really given a most remarkable and convincing book on a difficult and much-abused theme."—*The Bombay Chronicle*.

"Ablly written defence of Hindū civilization by a profound scholar . . . It would have been better if he had entered as much an emphatic protest against the prevailing abuses of Hindū society as he has taken care to define its virtues and ideals."—*The Everyman's Review*.

"It is rather unusual to find among the British members of the Indian Judiciary an apologist for the claims of the Neo-Hindū revivalists and their allies, the Extreme Nationalists. It is in this rôle that we find



Sir John Woodroffe figuring as a sort of modern Soul among the prophets—much of the book is occupied with an unworthy attack on Western and particularly Christian civilization.”—*The Madras Mail*.

“From keen irritation and annoyance . . . we passed to a feeling of contempt touched by a sorry sense of amusement that the Absolute (or the Spirit or whatever else the Author wishes to call it) should indulge in the bad joke of this conflict. . . . We consider both Mr. Archer and Sir John Woodroffe in this episode a nuisance. . . . There is an absence of clearness even of logic. . . . A person who presents such a position as this is not really and truly the friend of India.”—*The Indian Philosophical Review* (Professor A. Widgery).

“Rechauffé of more or less familiar arguments—without the illumination of any new thought—vague, obscure—illogical antithesis and loose and disingenuous assertions—extravagant abstraction—cannot be exempted from the charge of bias. His interpretation of the West suggests that with all his metaphysical abstractions he is unable to distinguish form from reality—vapourising, nebulous. The aspect of these essays is when not obscure, familiar; their style is provocative without being very stimulating. The confusion of issues, the multiplication of sketchy extracts without context, the breach of simple rules of logic and a running speech that gives no reason for the division into Chapters, make altogether a book which is very hard to read and still harder to remember when read.”—*The Englishman*.

“Sir John Woodroffe is a guide whom the reader may follow with confidence. He has lived many years in India and has shown himself to be in real sympathy with the

spirit of the East; on the other hand he had not lost touch with the ideals of his own people nor been blinded by the essential beauty of Indian tradition so as to be unaware of actual present defects; nor does he forget that those who write against or in praise of India must do so with exactness, discrimination, and the latter with the avoidance of mere puffing general statements. He is definite and balanced and gives one the impression of being thoroughly reliable."—*The Theosophist* (A. de L.)

"I admire the spirit of absolute fairness with which Sir John Woodroffe has approached the task—should be studied carefully by every Indian who aspires to lead the people and to mould the aspirations of his countrymen."—*The Indian Review* (Hon. Mr. Justice Seshagiri Aiyar).

"The whole book is replete with useful suggestions to every one who is interested in a proper understanding of Indian culture—Sir John who has devoted many years to the study of Indian religion and who brings to his task a judicial frame of mind and abundant sympathy has no difficulty in proving the utter hollowness of Mr. Archer's conclusions."—*The Vedānta Kesari*.

"Sir John Woodroffe rightly earned the gratitude of the people by his recent vigorous repudiation of the many unjust aspersions made on India and the Indians by a foreign critic."—(Hon. Justice Sir Abdur Rahim in his *Con-vocation Address of 1919 to the Mysore University*).

"We have not seen any one who loves Bhārata as Sir John Woodroffe does. His pre-eminence consists in this that he has said that the service (Sevā) of Bhārata is the service of God (Shrī Bhagavān)."—*Utsava* (R.D.M.)



By the same Author

## BHĀRATA SHAKTI

COLLECTION OF ADDRESSES ON INDIAN CULTURE

“The thoughtful sayings of an honest foreigner, a true *Muni* or “Freethinker” as he himself interprets the Hindū terms . . . ought to be in the hands of every Indian. It would give him thought and self-respect. The Christian Missionary and the Christian Orientalist are the two great factors of Indian denationalisation. We fight the third factor the politician more or less successfully. We have fought the Missionary and defeated him generally, but the scars of his early attacks we are unconsciously bearing as acceptable badges . . . Thus when we run down—we are unwittingly showing ourselves as Chelās of the mediocrity of Europe. Like a living organism we must cast off the foreign matter trying to bore a home into our intellectual system. Sir John does not spare the Indian mind in its analysis. He has very ably shown that our so often professed Vairāgya is more often our incapacity and sometimes philosophic confusion. The little book is one of those productions which would go to make a new age in this country. It is a protest against cultural suicide of a civilization designed by its past to live for ever.”—*The Modern Review*.

“Sir John Woodroffe rarely says anything which has not an element of originality in it. He makes a powerful plea against the cultural conquest of this country by the nations of the West . . . a vigorous plea which we commend to the notice of every true born Indian.



Sir John's sympathy is bold and fearless as his scholarship is deep and erudite—he has a clear and perspective view of our culture.”—*The Amrita Bazar Patrikā*.

“The whole of the booklet is studded with shining gems of thought and thrilling insight into truth . . . this sterling faith in the profound individuality of India, in the glorious future which She is bound to work out for Herself, in the great mission She is to fulfil in the world, animates every word spoken in the addresses compiled in this book. We cannot, in fact over-estimate the necessity of every student of India, of every worker in Her cause, furnishing himself with a copy of this compilation and it is our ardent wish that the great exponent of the wonderful Tāntrik lore of India would more often make time to come forward, as in these addresses to contribute his weighty ideas to the keen intellectual struggle going on in our country round practical problems of re-organising our life and thought.”—*The Prabuddha Bhārata*.

“Each of these papers is overflowing with thoughtfulness and desire to do good to Bhārata. We ask every English educated man to read it. It will give us reverence for our natural culture and will save us from the thoughtless spirit of imitation.”

“Politically India is dead; this is bad enough, but if cultural conquest follows the political, then She will be truly dead. Is India to be a mere name and Her culture assigned to the cold room of the Oriental scholar, or is She to be a living form? Sir John Woodroffe takes up the question with as much enthusiasm as the youngest Nationalist amongst us. His answer is one of courage and hope . . . but Sir John is not blind to the difficulties.”—*The Searchlight*.

"Inspiring title—he has, what is not given to many, understood the soul of India. He is a thorough sympathiser with Indian aspirations and has dwelt upon the real aim and purpose of our efforts. Ought to be read by every patriotic Indian. He will then have a clear vision and feel a new strength in his onward struggle."—*New India*.

## THE SEED OF RACE

An Essay on Indian Education.

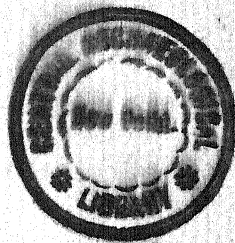
Price Re. 1.

"There is much in this little essay with which the student of India cannot but heartily agree."—*The Asiatic Review*.

"Of immense value . . . what is Sangskāra, the Racial soul, the author as one who has dived deep into Indian Philosophy, fully discusses in detail . . . this is the right view of Indian Education."—*The Searchlight, Patna*.

"All who seek knowledge as to the essentials of Indian education should possess and study carefully a copy of this book."—*New India*.

"Readers of *Is India Civilized?* will realise how well qualified the author is to offer an opinion on the maintenance of racial culture. His answer is sufficient to refute the contention of his critics that his love for the old and beautiful in Indian Culture has made his outlook reactionary."—*The Theosophist (A. de L.)*



PUBLISHED BY GANESH & Co., MADRAS